

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 20.—No. 3.

NEW YORK, FEBRUARY, 1889.

{ WITH 10-PAGE SUPPLEMENT,
{ INCLUDING 2 COLORED PLATES.



A CREOLE. FACSIMILE OF A PORTRAIT STUDY IN OILS. BY Z. DE L. STEELE.

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My Note Book.

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MME. DU BARRY also was a great collector. Her collection at Louviciennes was full of treasures, which were dispersed, stolen or sold at the time of the Revolution scattered over Europe. The Duc and Du Vallois, the Duchesse de Mazarin and the Valentinois, who had porcelain panels in her collection, the Prince Louis de Rohan, the royal princesses, Marie Antoinette, Mme. de Boufflers, Defland, even M. de Voltaire, figure as purchasers of the books of the Manufacture de Sèvres. foreigners are many Englishmen, "M. Cocran" (Cochrane); sometimes the "vendu à des Anglois," or else "à des Mrs. ...". At the time of the Revolution of 1789 enormous quantities of Sèvres were introduced into England, and the exiled families sent their hidden treasures to England to be sold. The prince regent helped the development of this taste, and the revival of the neo-classic style during the First Empire sent over to England quantities of rich furniture.

As Mr. Labouchère has pointed out in a despatch to The New York World, it is a mistake to suppose that the Lord Oxenbridge dessert service is the finest in the world, as has been stated. Queen Victoria's superb collection at Windsor Castle, which has been valued at \$250,000, and which was formed mainly by George IV. when he was regent, includes the service made for Louis XVI., with which it can hardly be compared. Mr. Labouchère says: "The ground is of 'gros bleu,' with a wonderful gilding by the renowned Leguay and exquisite medallion subjects painted by Dodin. It will scarcely be credited that this almost priceless service was for many years in daily use at Carlton House and at the Cottage in Windsor Park for the private table of George IV., and during that period twelve pieces disappeared, being reported as broken."

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"As a realist, he (Verestchagin) condemns all art founded on the principles of picture-makers, and depends only on exact imitation, and the conditions of accident. In our seeking after truth, and endeavor never to be unreal or affected, it must not be forgotten that this endeavor after truth is to be made with materials altogether unreal and different from the object to be imitated: nothing in a picture is real; indeed, the painter's art is the most unreal thing in the whole range of our efforts. Everything in a work of art must accord. Though gloom and desolation would deepen the effects of a distressing incident in real life, such accompaniments are not necessary to make us feel a thrill of horror or awaken the keenest sympathy. The most awful circumstances may take place under the purest sky and amid the most lovely surroundings. But to awaken in a picture similar impressions, certain artificial aids must be used; the general aspect must be troubled or sad."

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out a moment's hesitation, the impulsive Russian crushed the precious weeds between his brawny hands and then threw them overboard, exclaiming: "I will *not* smoke!"

* * *

AN important auction sale of "old masters" owned by the Duke of Durcal, uncle of the King of Spain, is announced to take place some time in the spring, under the auspices of the American Art Association. The Duke himself has come to attend the matter. In an interview with a reporter of *The Commercial Advertiser*, after declaring the collection, consisting of about one hundred and fifty pictures, to be second only to the Royal Gallery at Madrid, he said:

"Nearly all of these paintings have been in the castle of my ancestors in Madrid for many generations. The finest painting in the collection is 'The Virgin with the Child,' by Murillo. It is one of the finest specimens of Murillo's work. Then there is a portrait of the Count of Olivarez, a minister of Philip IV., painted by Velasquez. Rembrandt is represented by a portrait painted by himself. Of Ribera there is a painting of 'Christ Carrying His Cross to Golgotha.' Snyder is represented by a hunting scene. There is also a Van Eyck."

The collection, valued by the Duke at a million dollars, includes "an album containing two thousand sketches in crayon, pencil, and pen and ink, all the works of renowned artists." There are also pictures by modern Spanish painters. When asked by the reporter why he wanted to sell his collection, "the Duke replied, with a shrug of his shoulders: 'Because I have so many I do not know what to do with them.'" A curious reason, truly. One wonders why he did not offer them in Europe, which is a far better market for fine examples of the "old masters" than this country. The Duke's pictures are not yet on view; so one cannot judge of their merits. But even if they are all they are claimed to be, I do not hesitate to say that an *unreserved* auction of such a quantity at one time would surely result in disaster. Where is the money to come from? There is not a million dollars in this country, nor a quarter of that sum, for investment in "old masters."

* * *

It is pleasant to note that all obstacles have been removed to the holding of the proposed Costume Ball at the Academy of Design, for the benefit of the Water-Color Society and the Society of Decorative Art, and the affair will take place on February 5th. The original idea of a "Venetian Fête," with costumes restricted to no later period than the sixteenth century, has undergone a sensible modification. "Costume prior to the nineteenth century" is insisted on only. MONTEZUMA.

BOSTON ART NOTES.

PRINCIPAL TULLOCH'S memoirs contain a good many Christmas bonbons for Bostonians—who gave the Glasgow scholar the only really "good time" he had in the United States—and none is more toothsome than that passage wherein he says, "You cannot imagine how fine a place this [Boston] is—a mixture of Edinburgh and Paris; the houses quite as fine as some of the finest in Paris; the intellectual atmosphere is charming, thoughtful, brilliant, reverent." And this was written as long ago as 1874, before the Back Bay was half filled up with the present miles of fine mansions of stone and brick, and before anything at all of the Back Bay Improvement, designed and executed by Mr. Frederick Law Olmsted, had materialized. This great work of art, Mr. Olmsted modestly protests, should never be referred to as a "park," because it is primarily intended only to enclose a stream that, being the receptacle of the watershed of a large number of great mills in the suburbs, cannot be obliterated. But it is a charming park all the same, with magnificent arched bridges, park drives and bridle-paths, walks, terraces, and "the scenery of a winding, brackish stream"—the level shallows left a salt-marsh, the banks thickly set with bushes, and the roads lined with turf and rows of Lombardy poplars. Although Mr. Olmsted has given it for its official designation the name of the "Back Bay Fens," to emphasize his determination that it shall not be considered a park, it is really very Parisian in effect. It lies just at the present western edge of the Back Bay district, but it is now evident to everybody, as it has been to land speculators for years past, that it is about at the centre of the future Boston, just as Central Park has proved to be the centre of New York City. A superb double-road boulevard with a bridle-path in the middle is, in fact, already completed to perfection and in use three miles

beyond it. This runs in a nearly straight line, between the beautiful hills of Brookline to the great Chestnut Mill reservoir, which is itself another park, and the gilded dome of the State House being visible its entire length, the oneness of the whole with the city is continually impressed upon the spectator. Here is a magnificent field for the architecture and builders of the future, and the new Boston, if it be carried out in anything like the proportion and taste of the Back Bay, will truly be a splendid metropolis.

But there is a fly in our architectural ointment—the defacement of the brick façades of some of the finest great buildings in the city by a white deposit which seems to ooze out through the clay—not to spread from the mortar—and give the house fronts the appearance of being streaked with whitewash. There are many theories, some attributing this efflorescence to the climate, and others to the quality of the brick used. But it occurs in all climates, we are told, and is confined to no particular make of brick. The older buildings in this city never present this appearance. Did they have it when they were new, and has it worn off with age? It is recalled that houses in old Pemberton Square, once the fashionable quarter of Boston, bloomed forth in this hoar frost some twenty years after they were erected, and that it was washed off with linseed oil. One builder testifies that the brick steeple which he built was washed down with oil as fast as laid, and that that part of the structure has remained free from the efflorescence, while it has come out in spots on the main body of the church which was not so treated. But this steeple is not old enough to permit any conclusion to be drawn as to the permanency of the preventive. Another builder declares that it is good for \$100,000 to any man to furnish the remedy for the efflorescence of brick walls. It appears that building associations in Chicago and elsewhere have offered premiums for the discovery of effective measures against the discoloration of brick, other than greasing or painting. The trouble first appeared here in serious extent in 1870, and the architects then set about finding a remedy. The distinguished Harvard professor of chemistry, Cook, has been working upon the problem for years, but has found no solution for it. The only thing certain as yet is that it is in the clay, and that New England, New York, and Philadelphia brick are all alike subject to the disease. Ordinary washing with alkalis has no permanent effect, and General Q. A. Gillmore, in his report to the Centennial Commission, recommended enamelling house fronts, to repel moisture, with a solution of feldspar, flint, oxide of zinc, porcelain clay, and Paris white, fluxed with boracic acid, thus virtually providing a quickly hardening glaze not harmed even by hammering with a sharp instrument.

The St. Botolph Club opening exhibition for the season has been rather a scratch affair. Not all the artists of the club or of the city were represented, and those who were there were not at their best. One of Vinton's powerfully literal portraits of a very prosaic subject occupied the place of honor, and there was also a literal and large full-length portrait of a young lady in white, with a golden background, by Mr. Small, just back from Paris. The cleverest portraits were by Miss Cole, the precocious daughter of our best landscapist, J. Foxcroft Cole. But these, again, were too sketchy to rank as first-class work. It is one thing to hit off character wittily and vividly in rough, unfinished masses, and another to complete textures and surface to an agreeable resemblance to nature. But that a girl still in her teens can throw off portraits at such a rate, in any medium or manner whatever, so full of vivacity and keen observation, is something remarkable. The picture that caused the most comment in the collection was a little pastel by William Chase, a nude, superb in drawing and color.

Jacob Wagner has been giving fresh proofs of his progress and his versatility in an exhibition of nine portraits. These are, without doubt, the best work he has ever exhibited. The most ambitious canvas is a composition portraying the artist's wife and son, excellent both as portraiture and as painting. Another fine thing is the portrait of the landscapist C. E. L. Green, posed and painted with a free grace and evident enjoyment. A portrait of a young girl in white, holding some flowers, has also a nice touch of poesy, but held well in reserve, as is becoming in portraiture. In general, purity and freshness of color and luminous quality characterize this latest work of Wagner.

Young Mr. Julius Rolshoven, who married one of the Chickering's of Boston, and has therefore been in a way adopted in Boston, although he is a native of Detroit

and received his first training in Munich, has arrived from Paris with a large Salon composition and a number of other canvases. The large picture represents Hamlet bidding his Queen mother to "look on this picture." It is academic in painstaking expansiveness and creditable in all matters of technique, which is thoroughly able. But it lacks sweetness, and is totally devoid of tone and atmosphere, and is, moreover, tiresome in its wonderful finish of stuffs and textures. Much more to the taste here are the lesser works, which show much versatility and some genial insight and sympathy, especially a lady's pastel portrait and a head. But there is evident, throughout the collection, a high, artistic purpose and refined, earnest nature, which, grounded as they are in fine, technical accomplishment, certainly promise fine things for the future.

The Boston Architectural Club have just held a loan exhibition of pen-and-ink drawings, mostly of fine work in progress or in contemplation in this neighborhood, with some drawings of foreign subjects.

A public explanation has been necessary—curious, in view of Boston's traditional culture—concerning the assistance Miss Mary Anderson is said to have derived from Alma-Tadema and other London artists in the production of "A Winter's Tale." Somebody wrote to the newspapers asking why Miss Anderson did not specify on the bill of the play the respective pieces of scenery painted by Alma-Tadema and his fellow English artists whom Miss Mary consulted. Is it any wonder that she sighs for that "atmosphere" of art in Europe which has had such a refining and elevating effect upon her art, and which we are not even conscious of lacking in this country?

GRETA.

The Cabinet.

TALKS WITH EXPERTS.

VII.—MR. GEORGE F. KUNZ ON ART WORKS IN JADE AND OTHER HARD STONES (CONCLUDED.)

RESUMING his talk on American collections of jade Mr. Kunz naturally mentioned first Mr. Heber R. Bishop, as having the finest and largest.

"Mr. Bishop," he said, "has carefully classified his cabinet under three heads: (1) archaeological, comprising about a hundred specimens; (2) Chinese artistic jade and jadeite, over two hundred examples, many of them unique; and (3) jewelled jades of India—about a dozen pieces. He was the first of our collectors to make a thorough study of the subject, and, with his knowledge, he was able to take advantage of the situation in Europe at the time and get some of the finest pieces which found their way to England and France after the sacking of the Emperor's Summer Palace at Peking. Some of these pieces are exquisitely carved; some, too, are pieces of unusual size and of the purest quality. It is a marvellous collection!"

"Can you describe some of the especially fine pieces?"

"Two of the most remarkable come from the Summer Palace looting. They were taken by Count Kleigkowska, then interpreter for General Palikao. He gave them to his wife, who had them mounted in Paris, where they have been well known as 'Countess Kleigkowska's emerald jade jewels.' The pendant consists of a double Buddha's hand (or citron-fruit) about two inches by two. The piece in the bracelet is about three and a half inches long by one inch wide; it is of the most beautiful cutting and polish. These are of such beauty and size that they are almost as valuable as emeralds.

"Other remarkable pieces in the collection are the Hurd vase, a cylinder about nine by nine inches; the late Russian ambassador's incense-burner, in the shape of a tower eighteen inches high; several noble white vases, from twelve to seventeen inches high, and a moss green basin over twenty-seven inches long, over sixteen inches wide, and over ten inches high (its capacity being eighteen quarts of water) with a carving of a dragon and waves that are over one inch deep. All these are of such beauty, and show such skill in their decoration that their owner, with pardonable pride, asks who can produce their equal in this country or in Europe. Again, he has some superb pieces decorated with carving as delicate as lace work, and a pair of bowls fluted inside and out which seem to be as thin as tissue paper, a wonderful example of such treatment; these are, perhaps, the thinnest jade bowls to be found in this country.

"In the next class is to be found the largest piece known of the variety of Burmese jadeite known as lettuce-green jadeite. It is a kind much valued for jewelry by the Chinese, who esteem it more than the emerald jadeite, than which it is much rarer. There are only three pieces in this collection, and they are believed to be the only ones in this country. The largest is about half the size of your hand. In Mr. Bishop's collection nearly all the colors known to exist in jade are represented—different shades of green, white, black, yellow, brown, blue and rose.

"The specimens of the jewelled jades of India are notable for their exquisite beauty of form and for the purity of the material. They are variously inlaid in elegant designs, with carbuncles, diamonds, pearls, emeralds and rubies—some of the last being half an inch long. Some of these jewels are marvellously carved to represent leaves and other objects."

To the question, "Are most of the objects very old?" Mr. Kunz replied: "Some are believed to be over one thousand years old; others date from the present decade. The most recent are from the 'Imperial Lapidary Works' near St. Petersburg."

"The collection of Mr. Brayton Ives is very remarkable, is it not?"

"Yes," said Mr. Kunz; "but it is remarkable for the choiceness of its objects rather than for the number. It contains, among the finer pieces, two unique examples of jadeite of great value. One is an old temple piece, nine inches by six inches, and one inch thick, in the form of a double gourd overhung with a vine in which are eight small gourds in different stages of growth. This piece, which is beautifully carved on both sides, is almost entirely of a deep emerald green, and it was apparently suspended in some way from two perforations in the upper end. A well-known collector said of it that it never could have been sold in China, and that the chances are that it was either stolen or bestowed as a special gift, so precious are objects of this class in that country. The second piece I refer to is the great jadeite jar, very similar in form to a ginger jar and perhaps the finest known large object of its kind; it is nine and three-quarter inches high; without the cover six and three-quarter inches high. In color it is a beautiful white, with six splashes of the finest emerald green, while on one side a portion of the surface five inches in diameter has a beautiful rosy tinge. The block from which this was cut must have been phenomenal. I may say, though, that while this is generally supposed to be jade, it is, evidently, amazon stone.

"Among the other choice objects in Mr. Ives's collection are an exquisitely carved incense-burner about six inches high, of green jade. It is very old and is cut so thin that it is translucent, every detail standing out with wonderful exactness. There is a gray jade cylinder six and five eighths inches wide, representing a landscape, with moving figures, horses grazing, and bridges with arches; by wonderful skill in cutting the light appears to radiate from under each arch, the thickness in one place not exceeding that of a sheet of paper. I must mention Mr. Ives's two exquisite yellow pieces, as fine, perhaps, as it is possible to find in this color. These are a vase eight and three-quarter inches high, delicately carved, and fitted with a cover of eggshell thinness, and a bowl five inches wide and two and one half inches high with a cover three and one half inches high, having seventy-two flutings inside and out, and an equal number of flutings to match on the cover—a marvel of stonework. The bowl weighs three and five eighths ounces, the cover two and five eighths ounces. Other remarkable pieces are a vase of faint grayish green color of exquisite polish, and a Buddha on his throne, with a jewel on his forehead, sun and moon on either side and clouds behind, a pagoda rising above, the height of the object being ten inches. Each of these pieces is said to be six hundred years old."

"Can you describe some historical and large pieces?"

"The tombstone of the conqueror, Tamerlane, at Samarcand—you know he died there in 1405—consists of an immense block of dark green jade. Some courageous vandal broke a piece from it for the late Dr. Heinrich Fisher, of Baden, part of which was sent to me. The rest of the tombstone is still at Samarcand for some enterprising American or English collector. The block of Siberian jade exhibited for a time at the British Museum weighed 1130 pounds.

"De Laet (1647) mentions a lump of jade the size of a man's head, which came from the Amazon River and sold for fifty pounds. A piece the size of a cup was sold to Rudolph II., by the Imperial jeweller at Dresden,

for sixteen hundred thalers. Cortez was content with four pieces out of all Montezuma's accumulated treasures. The Emperor of China has a necklace of fine green beads of jadeite as large as cherries, strung at intervals between several of the finest coral. Pendant from this is a large ruby-spinel."

"Who are the archaeological jade collectors, and where are the collections?"

"Among the principal collections may be mentioned that of the Museum at Freiberg in Baden, which contains the collection of the late Dr. Heinrich Fischer, at Freiberg, the greatest authority on jade; and those of the museums at Constance and at Dresden. At the Colonial Exhibition in London there were shown large rounded and waterworn blocks of jade, weighing hundreds of pounds, and called by the Maoris panamu. Much of it, of the finest green color, was worked into charms and knife-handles at the Exposition."

"You said there were several interesting varieties of color in jade?"

"Oh, yes. I have seen white jade, white like pork or lard, clouded like gum or camphor; green that is blacked by transmitted light; faint rosy white; lavender colored by an oxide of iron; dull reddish brown; light mauve; lavender; yellow, and yellow and green blended; brown, blue and grayish green mottled; and reddish brown and light gray."

"There are materials not jade which look like it. How do you distinguish them when the colors of true jade are so various?"

"As for that, the ordinary colors of jade, grayish green or greenish white, are often imitated by the Chinese in glass. You can tell the fraud by the enclosure of air-bubbles, the difference of texture and specific gravity. The lustre and polish they often closely imitate, however, and it sometimes imposes on people of more than ordinary intelligence. A lady recently sent an earring of what she thought was beautiful green jade—a present from an attaché of the Chinese Embassy—to a jeweller to be set. It met with an accident and was broken, and was proved by the fracture to be only glass.

"Under the name of 'jade tenace,' Häuy, the French mineralogist of the early part of the century, described the mineral which was believed by the elder De Saussure to be a variety of jade. Mineralogists, however, recognized it as a distinct mineral, and it still holds the name 'Saussurite' in mineralogical nomenclature. It is strikingly like jade in many respects. Its chemical composition, however, is more closely allied to the mineral zoisite. Some of the so-called jade of Turkestan is really this mineral. Its hardness is almost 7. By glacial action it has been brought down from the Swiss Alps, and it is scattered throughout the Alpine valleys, being especially abundant around Lake Geneva. Pebbles of it were utilized by the lake dwellers, and celt of it are found in the relics of these primitive habitations. Its color varies from pale bluish green and grayish gray to almost white, and it is exceedingly tough. Captain Milner brought from Egypt many years ago an archaic implement of jade which is now in the Christy Collection at the British Museum. It bears upon its two faces inscriptions neatly engraved in Greek characters, probably executed at Alexandria during the third or fourth century of our era.

"Many of the early writers in referring to jade really meant amazon-stone, a green feldspar; hence it has been inferred, since this mineral was brought from South America, that jade was found there. Egyptian amulets, sepulchral ornaments, such as scarabs and seals, have been discovered wrought in this stone. A compact green hornblende, found in China and New Zealand, is sometimes sold for jade, also fibrolite; these are neither so hard nor so tough as the latter. Some varieties of serpentine also closely resemble jade. The white variety of agalmatolite is often stained green to imitate jade; but it is so soft that it may be scratched with the finger-nail, while jade will scratch glass readily. It admits of staining, and pieces curiously mottled by artificial means have often been sold for jade. The Chinese of the present day are very expert at these deceptions. A compact variety of pectolite resembles jade very closely. Professor F. W. Clarke found among the objects collected for the National Museum, one which on analysis proved to resemble pectolite so closely that he referred it to that species. It has very nearly the hardness of jade, a specific gravity of 2.873, and is pale green and white in color. The same discovery was made simultaneously by foreign observers. Recently this ma-

terial has been found in Tehama County, Cal. And in St. Lawrence County, N. Y., almost a mountain of compact wollastonite has been discovered. This mineral is not so hard as jade, but its specific gravity is about the same. Much of the so-called camphor jade is really a milky quartz with many fractures, polished so as to give it a lustre somewhat like jade. Nearly all the pink jade has proved to be either glass or else the so-called camphor jade first boiled and then allowed to cool in a red aniline solution, the red solution being absorbed by fractures in the quartz, giving the whole an even color. Dark green jasper has also been sold for jade.

"Evidence is abundant to show that jade was known, at a very early period, in countries so remote from each other as China and Germany. And jadeite, in Mexico, long before the Spanish Conquest. There is reason to believe that the Mexicans were so far removed from their source of supply that in time they forgot all about it, hence the few objects of jade which their chief possessed were sliced up to provide as many burial offerings as possible for the chiefs at their death.

"At a meeting of the New York Academy of Sciences, lately, I spoke of the strong probability that the so-called Humboldt celt now in Berlin, and the famous Leyden plate, were originally one large celt or axe-head used in Mexican ceremonials, and that it was cut up to economize the material. A sixteen-pound votive adze has two pieces cut from the back, perhaps to bury a part with a dead chief. It was certainly very rare in Mexico at the time of the Conquest, for the Emperor Montezuma, in presenting a few specimens to Cortez, to be conveyed to the Spanish Emperor, estimated them as worth two loads of gold."

"By our own, then, and by Oriental amateurs before them, jade is and has been very highly esteemed. Why?"

"That is a question which was already asked in the time of Confucius. One of his disciples is said to have asked him why jade was so highly prized, and soapstone, some specimens of which are not dissimilar, so little prized. 'Is it because jade is so rare and soapstone so common?' To this Confucius replied, in effect, that it was not because of its rarity that jade was so highly prized, but because from the remote periods wise men had been in the habit of comparing virtue to jade. The brilliant polish which this mineral takes was, he thought, comparable to human virtue, which equally requires much pains to bring it to perfection; its compactness and its hardness represented the certainty and definite knowledge of the sage; its edges, which, though very sharp in appearance, are not cutting, symbolize justice; the pearls of jade which were worn by high functionaries depending from the rim of their hats, reminded them and others of the respect due to ceremonial observances; its sound furnishes the symbol for music; its brilliance recalls the heavens, while its substance appears the most admirable of the earth. That is why, according to Confucius, the wise men esteem jade."

"But in China, and among our own connoisseurs, at present?"

"The Chinese of the Keen Lung period seem to have regarded the stone pretty much as our modern collectors do. They valued it mainly for its beauty; partly because of the rarity of really fine specimens and the costliness of the beautiful carvings, vessels and other utensils made of it. No doubt the ideas ascribed to Confucius had some influence with Chinese collectors, as also the fact that some of the earliest sacrificial vessels were made of jade, and that it was thought by them to be a specific against certain diseases. In Europe, in the sixteenth and seventeenth centuries, it was called *pierno de nijada*, and was worn as a cure for kidney diseases. But the old Orientals were, above all, intelligent and refined voluptuaries bent on extracting the quintessence of physical enjoyment from the beautiful things with which they surrounded themselves. The familiar waxy texture of jade, its delicate shades of color, its lustre, its touch, at once smooth and firm, were enough to win their regard, and any one acquainted with Chinese habits of thought, their tendency to incorporate each idea in some appropriate national symbol, will agree with Mr. Palologue, the learned author of 'L'Art Chinois,' when he says that jade is prized by the Chinese because they consider it to be the fittest substance in which human thought can be embodied. Some of these considerations affect our collectors directly, others indirectly. They admire it for its own beauty, and also for the art with which the Chinese have expressed in it their peculiarly sensuous poetry."

THE ATELIER

STILL-LIFE PAINTING.



artistically treated, it becomes interesting.

When the sole aim is to produce a beautiful picture, it is well to be fastidious about the selection of objects; but when it is to get practice in technique, anything is desirable that tests the skill. Take, for example, the engraving, given herewith, after a still-life painting by Theodore Rousseau; the most prominent object in it is cheese. Of course this was not chosen on account of its beauty, or because it was naturally associated with the other objects in the picture, but rather because skill could be displayed in representing the textures of its different surfaces, and altogether a novel and pleasing effect could be obtained. Under inadequate treatment, it would look as much like cake as cheese. Things that we are not accustomed to see painted are very striking when successfully represented. I once saw, at Goupil's, a study that contained a fine piece of honey; it must have contained something else, but honey, in oils, was so new to me that I remember that alone. There was the well-filled comb, with its whitish opaque covering at the top nearly concealing the cells; and where these were partly broken in vertical sections

at the side, the pure transparent honey was coming out plentifully. There is an old story of bees having mistaken painted flowers for real ones; they certainly would have been disposed to try this honey.

It is well understood that perfect imitation does not, of itself, constitute excellence; but it is essential to excellence. In still-life painting we expect the objects reproduced in such a way that they will impress us precisely as the objects themselves would under the same conditions, and the conditions we are to bring about; herein lies the secret of artistic arrangement. Do not suppose that this is a mere matter of taste, all easy enough if facility in copying could be secured; the latter becomes certain, inevitable, where the former remains tentative.

It is well that the tyro is naturally most anxious about being able to copy or reproduce the object; and he cannot be too faithful in doing this, provided he is doing it in the right way. He does not want to search out and scrutinize that which he is to paint; he must take in the general character, what is seen at a reasonable distance; that should impress him so that he will reproduce it as surely as the camera would; and he has the advantage of the camera in being able to use color

as well as light and shade. Between these there is a reciprocal relation which must be understood. An unpractised eye is slow to give sufficient recognition to the potency of light and shade; local color seems the more real, and there is a disposition to allow it to hold its own even into the highest lights and the deepest shadows. A teacher, in giving instructions for setting a palette to paint a piece of scarlet drapery, is likely to cause much consternation if he names the colors for shades, half tints and lights before he names vermilion; bone brown, burnt umber, cobalt, yellow ochre and white sound very foreign to the purpose, and yet a great quantity of these colors, with only a little vermilion, is what we are sure to want, to produce the effect required.

Every color will call for its own peculiar grades of light and shade, and its individual character will show to some extent in them all. We want to understand this fact, and, at the same time, to guard against an excess of local color. Its modifications depend upon light and shadow, and we have only to manage these properly

mass of shade, all other lights and shades being kept subordinate.

Until one is able to work confidently and expeditiously, it is best to make studies of objects that are not perishable. We have bric-à-brac, sea shells, corals, drapery, books, musical instruments, with sheet music, bottles and glasses of wine, nuts, raisins, and gradually fresh fruit that keeps well, like apples and oranges.

It is not by painting a surface according to our knowledge of its actual character that we imitate it; its *appearance* is what concerns us. The most successful rendering of this appearance may, in a material way, be as different as possible from the original. This sounds paradoxical; but take, for example, the high light on a polished surface, it needs perhaps a thick dash of color to represent it; to smooth this color down, to paint over the surface evenly until it is in reality like the polished surface, is not to give the effect at all. No more do we get the effect of perfect transparency by keeping the color uniformly thin and smooth; we are likely to want

sharp darting lights, reflected colors, and work which, upon close inspection, would seem quite foreign to the material represented.

There are the beautiful polished surfaces of some sea shells; take the fine, pearl-like effects where violet, emerald, light rose and cerulean tints come in juxtaposition, with high light to enhance them and tender gray to bring them in harmony; these colors may be laid ever so abruptly in their places, so that they appear like coarse patches near by, and yet we have the effect of matchless smoothness.

With corals also we want general effects of color, light and shade painted in freely with large bristle brushes—let there be no laborious building up with little sable points.

It is always easy to get drapery of various textures. Silk of any

color, when placed in a favorable light and allowed to settle down in easy folds, will take on shade of the tenderest gradations, and lights that call for sharp angular strokes of the brush. Satin does not form such decided lines and angles; it is more disposed to fall in curving lines, and the lights are consequently broader, though the highest are strong, as they are on all surfaces that have gloss.

Keep the shadows of all fabrics as warm as the colors which enter into them will allow, and let their edges be cooled with neutral tint of a character that will harmonize with the local color. The dark browns—sepia, Vandyck or bone brown—enter largely into the shadows of all dark colors, even into those of black—the lights on black are cool. On white and the color nearest allied to it—that is, light yellow, shadows have the least warmth—they are bluish on pure white and greenish on light yellow. Lakes or madders, as well as browns, may be used to warm the deep shadows of blue drapery, and black works well in the lighter ones.

When velvet rolls out its soft round folds, the light will diffuse itself along them until it has to yield to shadow; and as the shadow deepens, it will be of the richest kind. It is by carrying out this effect that the velvet-



"STILL LIFE." DRAWN FROM A PAINTING BY THE LATE THEODORE ROUSSEAU.

to get what we want. First, be sure that the light comes from one source. Let it be a side light, from the left if practicable, and so that it will strike the principal objects at an angle of about forty-five degrees. This can easily be managed by darkening the lower part of the windows.

If a horizontal surface is to support the objects, it should be placed below the level of the eye, and should occupy less than half the height of the canvas, a suitable background being arranged for the upper part. For the first experiments a plain neutral background is the best. The easel may be placed somewhat nearer for objects of a delicate character than for those that are large and bold; but it should always be several feet away, and so that, by looking to the left of it, a good view of the objects is obtained. If they are not placed on a horizontal surface, but suspended on a vertical one, let them clear it enough to admit light under them and throw their shadows beyond, thus getting more relief. This arrangement is not so likely to involve mathematical perspective, and there are many things for which it is very desirable. Sometimes the two positions are given in one study. In any case, let the light be concentrated upon one portion, and let there be a counterbalancing

like texture is obtained. Cloth has none of the decided ways of silk, neither does it assume the soft, ample character of velvet; there is a sort of steady purpose about its substantial folds, and it wants to be painted with a firm brush. The very opposite of this is seen in thin draperies—muslin, lace and everything that is gauze-like. Some of these want a mere film of color where they are single and without high light; but their flow is sure to involve some opaque lines. In some cases the transparent effects are given as follows: paint all that shows beneath and let it dry; then, with a little color spread out on the palette with the knife as thinly as possible, take a large bristle brush, and holding it uprightly, dab first on the color and then on the painted surface, until an even film is carried over. Go carefully over the more opaque turns that bring out the folds, and then touch on the high lights.

Rigid precautions must be taken that the arrangement of the drapery may not be disturbed until the study is finished.

H. CHADEAYNE.

(To be continued.)

As a rule, buildings or other works of man, in American landscapes, only spoil the scene. Still, there are many exceptions. Country mills are almost always picturesque. Factories employing water-power, in the outskirts of villages, are usually tempting subjects. The covered wooden bridges, still common in many parts of the country, are as good in their way as anything of the bridge sort in the old world. Farm-houses and barns in the older States are about as often picturesque as not. The things to avoid are, in general, railway bridges and viaducts, large factories, and, above all, country residences or "mansions," whether of old or modern date. The railway bridge is not always ugly, and, when well situated, very large factory buildings, like those at Cohoes in this State, may look very imposing at a little distance; but the country residence, especially if it is of the modern sort—a jumble of gables, turrets and balconies—should be given the cold shoulder by the amateur sketcher. At the hands of a skilful painter such subjects may be relieved of all vulgarity. A talented and experienced man may see something paintable in almost any subject, and he will have the courage to ignore everything else about it, to the great distress of critics and specialists; but the ordinary sketcher should not trust himself to do this, and, besides, it is not necessary, for there is a plenty of subjects which are picturesque throughout, or nearly so.

DETAILLE, in the *Guide de l'Amateur*, describes his method of working as follows: "I do not compose charcoal in hand. I have always composed all my pictures, panoramas included, in my head; that is to say, I reflect on a subject six months, if necessary, and, when all is arranged and *seen into*, I let it come out. I have no need, then, to dirty myself with charcoal, to perspire, or to try experiments; all of that sort of work is done beforehand. I compose like a musician who has no need of a piano to write down the most complicated orchestration. When I have a white canvas and a charcoal, if I do not know, in advance, in all its details, what I would do, I do nothing."

MR. SEYMOUR HADEN, Mr. Poynter, Mr. Sidney Colvin and Mr. J. P. Heseltine, of London, Messrs. Bode and Lipmann of the Royal Museum of Berlin, Mr. Leon Bonnat, of Paris, and Mr. Bredins, of the Amsterdam Museum, have constituted themselves an international association for the reproduction and publication of the drawings, sketches and studies of Rembrandt. The publication will be in parts, each part containing fifty fac-simile reproductions. Four parts are already in preparation. They are to be sold to subscribers only.

FLOWER PAINTING.

III.—PROGRESSIVE LESSONS IN WATER-COLORS AND OILS.

FERNS, if they belong to the more showy and pleasing species, will require all the skill that has been gained in painting the studies prescribed already. One must control a brush pretty well before he can adapt it to soft waving fern leaves, for they must not be painted laboriously with a small brush. Let them be grouped so that, as a whole, they get good strong light on one side and deep shadow on the other. First outline the mass, then draw the midrib of each leaf and lightly indicate its entire form. Further details may be produced in applying color. Prepare tints as for other green leaves. The rich olives that suit ferns so well may be introduced in the background by adding yellow ochre, the Siennas and bone brown to the greens.

If those who take up flower painting would devote

danger of his doing preliminary work with a grudging hand.

When the student is prepared to make use of a richer palette, let him begin again with large single flowers, some of which have bright warm colors; if others present pale light colors whose shades and half tints are almost as readily appreciated as were those pertaining to white flowers, it will be well. A few single tulips will be good examples. Take from three to five, say, of colors ranging from the lightest canary to deep crimson; some may have scarlet and golden stripes, some contrasting margins. Whatever arrangement is chosen for them, be sure that it allows plenty of shade, while it makes the light effective but limited in scope. If these conditions were reversed, with flowers of this character, they would appear coarse and glaring. Let the general tendency be to bring high light on the light and bright colors, and shade on the dark ones—thus carrying out the natural effects, which will be found easier than going against them.

With water-colors it is not essential that the background should have anything more than some suggestion of cast shadow—just enough to relieve the flowers; it may be graded from the lightest bluish neutral to blackish gray. In the more substantial background required for oils, these tones should be the prevailing ones. In either case, let the colors for the background and for the flowers be prepared at the outset, that they may be carried along alternately.

If tulips are at all out of drawing, it is painfully apparent; and where the colors flush into each other at base or margin, they must swell or wave, to suit every turn of the surface. One or more of the flowers should present a front view showing the deep shadowy centre, the broad anthers and curious stigma. The long leaves may be made to describe beautiful curves; and occasionally one should bend suddenly and show its reverse side. As the lightest yellow tulip will be the easiest, in almost any position, let that be painted first; notice the relation of the gray tints to the local color and to the positive shadows and the lights; for it will be analogous to what will seem more difficult in the stronger-colored specimens. As there are more than seven hundred varieties of tulips, we will not undertake to specify the colors to be used for them; only be sure that strong opaque yellows and vermilions, in either water-colors or oils, are held in reserve until the more transparent colors have done what they will.

Single poppies make very beautiful and profitable studies. We hear a great deal about "poppy red," but the different species and their varieties give many reds besides other colors. The famous red Oriental poppy has been described, by those who have seen it in its native soil, as

"too brilliant to be looked upon in the sun." I have had specimens of which I could almost say the same, produced from plants freshly imported from Holland, where they are successfully cultivated. They deteriorate here in America, wherever they have been tried, it is said, after the first year. In water-colors a more intense red may be obtained by washing cadmium thinly underneath, then using the brightest madders, lakes and vermilions. In oils some use scarlet vermilion as an undertint, and then lakes and madders; but in order to obtain the peculiar light texture of this flower, it is best to mix these colors slightly on the palette, and lay them on at once—the petals are thin, like fine gold leaf that is ready to fly away or crumple into nothingness at a touch. The deep brownish purple—almost black—that is seen in the centres of some species may be obtained by mixing mauve, ivory black and bone brown—these are the same in oils or in water-colors. Naples yellow, emerald green and black will give the peculiar whitish green of the leaves, stems and seed vessels—



STUDY BY GEROME FOR ONE OF THE FIGURES IN HIS PAINTING, "L'EMINENCE GRISE," IN THE STEBBINS COLLECTION.

special attention to leaves first, they would avoid accumulating feeble caricatures of flowers which, regarded retrospectively, are sure to give pain rather than pleasure; and they would be better prepared to treat the masses of leaves that accompany flowers and have so much to do with their effects. Readiness in securing leaf form and texture is of great importance. As to texture, flowers themselves can hardly offer more variety. Look at the smooth glossy surface of the ivy, then at the irregular hairy surface of the begonia. These peculiarities depend considerably upon touch and even more upon the treatment of the light. Rough surfaces, for example, take on soft diffused light; smooth surfaces sharp concentrated light.

Amateurs who do not begin early and who do not aspire to anything more than faithful copying of pleasing studies, of course expect to give but little attention to practice painting; but the earnest student, who has higher aims, is more anxious to make sure that his future efforts will be able ones, and there is little

stronger greens being used to whatever extent may be required. Some of the showy erect seed vessels, as well as the nodding buds, should be given with the flowers.

The old-fashioned hollyhock has flowers that are desirable for practice; but to represent them in their true character, as they grow upon their tall stalks, one must feel equal to a large study. To produce a pleasing effect, there should be from one to three distinct stalks, and several that are more or less obscure. If an effort is made to secure a great variety of colors, the difficulty of painting everything in keeping is increased. If the flowers range from flesh color to wine color, they will draw pretty heavily upon the skill. An out-door aspect is the most favorable. If a panel or a screen is to be painted, a fair sky effect may indicate the source of light, then olive tints may be introduced to give depth to the background, and these, as they are brought down, may be strengthened and warmed with rich earth-like tints that suggest the source of growth. The large spreading rugous leaves may be made to screen the gaunt stalks or to cast effective shadows, so that they will do much for the study; as they present such a variety of concave and convex surface, they will take on greens that range from the darkest to the lightest.

There are a great many lilies that are magnificent in coloring and form; and, although they are apt to make rather conventional-looking studies, they may serve admirably in decorative designs. These large flowers give the very discipline that is needed; but when they cannot be procured, there are many others that are very good. We might instance the abutilon in warm, plain and variegated colors, the gladiolus, the Chinese primrose, the weigelia and many large single geraniums. These are not all as large and simple in structure as might be desired for practice, but they may consistently follow what may have been obtained of those first recommended. The most difficult of them call for nothing more than an intelligent application of the general directions already laid down. Those that are modest in character, like primroses and geraniums, want contrasting backgrounds and light shadows; while those that are inclined to be obtrusive, like the gladioli, must, in part, be kept in obscurity.

By working in warm colors, for a time, one will learn to keep the local color fresh and brilliant, bringing it out to advantage by the juxtaposition of gray tints, instead of blending all together in flat neutrality; and flowers of decided character will speak plainly for themselves as to the justice that has been done them. Fine little flowers are apt to be admired if they are even neatly painted; but they are merely made up of dainty touches, and do not otherwise test the skill. Many well-known flowers are held in reserve because they want treatment that the student is not yet expected to be able to give them.

H. C. GASKIN.

(To be continued.)

THERE is one practical objection to the use of a very limited palette, which is that the fewer colors one uses, the more they must be mixed to secure a sufficient variety of tints. Now, mixing tends to muddiness and also to instability. But this, for the mere beginner, is counterbalanced by the need of learning thoroughly and making slow but sure progress. He should not, however, stick too long to a very restricted palette.

PIGMENTS which are not exactly dangerous to health, but which should be used with caution, are:

Lead chromate.
Vermilion.
Tin sulphide.
Mineral lake (tin chromate).
Copper chromate.
Purple red.
Thénard's blue.

Zinc oxide.
Zinc chromate.
Barium chromate.
Antimony oxychloride.
Cadmium sulphide.
Smalt.
Ultramarine.

The following are regarded as non-poisonous:

Carbonate of lime.
Barium sulphate.
Yellow and red ochre.
Venetian red.
Mars red.
Cochineal or carmine.
Manganese brown.
Vandyck brown.
Raw umber.
Burnt umber.

Raw Sienna.
Burnt Sienna.
Cologne or Cassel earth.
Sepia.
Ivory and lamp blacks.
Indian ink.
Colcothar.
Indigo.
Terre verte.

WATER-COLOR PAINTING.

II.—THE RELATIVE ADVANTAGES OF SMOOTH AND ROUGH PAPERS.

IN choosing a paper its grain is of some importance. Paper with large grain, such as torchon or double elephant, can be used only for work which is to be broadly treated. Very large designs, which are to be seen from a considerable distance, should be on such paper, as the grain gives a certain atmospheric effect and enables the artist, by clever manipulation, to imitate natural textures without having recourse to the labored finish that would be necessary on smooth paper. Still, very broad work may be done on the smoothest paper when only a decorative effect is desired. Smooth papers are, however, most needed for very neatly finished work, especially work for reproduction, whether by engraving or by process for illustrated publications, or, in art manufactures, in designs for carpets, wall-papers, stained glass and the like.

Of the very smooth papers, Bristol-board is that most

opaque color, for when a transparent wash is well laid on Bristol-board, it has a limpidity and brilliancy of color not to be attained with any other paper.

Japan paper is as smooth as Bristol. It has some advantages, and also some disadvantages, as compared with it. It is very hard to tear it. It has usually a fine creamy tint, very seductive, but which takes all the brilliancy out of many colors—transparent blues and greens, for instance. It may be had of all thicknesses direct from the manufactory of the Imperial Finance Department at Tokio, or through its agents; and there are also many private factories whose products reach the United States. It is generally either not sized or very slightly sized, so that pale washes spread greatly, unless they are opaque. It will not stand repeated washes nor bear the action of india-rubber, as the surface becomes rough and woolly. It is best used, therefore, for work in gouache, to which, within moderate dimensions, it is very suitable.

Much of the paper made and sold by the roll has a smooth surface. It is very useful to architects and to decorative artists, as it enables them to dispense almost entirely with gluing sheets together for their large drawings. It is also much used in schools, and is quite good enough for practice.

Among grained papers, Whatman's are by far the best. They are of all grains, from the finest to the roughest. The wash deposits much if not most of its color in the irregular lines between the grain, leaving the protuberances hardly tinted, and this produces an effect of transparency which is very desirable. It also contributes to the permanency of the drawing, as the color is kept more in mass and less open to deteriorating influences. Fine grains should be chosen for figure work and interiors, especially of small size; the coarse-grained papers for landscapes and large compositions or sketches very boldly treated. Other English papers are much employed for special uses. Catermole paper comes of a rather deep yellow tint, which is advantageous when a general warm tone is required. Harding paper is but little sized and is more suitable for gouache than Whatman's. For both of those reasons, and also on account of its cheapness, straw board is much used by decorators in their sketches, especially when a warm and rather low general tone is desired. But it will not stand much retouching, and does not allow of finish.

ROBERT JARVIS.

HOW TO USE BRONZE POWDERS.

BRONZE powders are so much in request that a few hints as to the best method of applying them may be useful. Often the materials used are held responsible for failure, when failure really is due to ignorance of the proper way of using them.

Lincrusta for screens is peculiarly suited for preparing with bronze powders of any desirable shade as a background for realistic designs of flowers and fruit painted in oils.

Lincrusta can be bought ready bronzed, but not in a less quantity than twelve yards, at one dollar the yard; the price of the plain lincrusta is fifty cents the yard. Lincrusta bronzed to imitate the color of gold leaf has much the appearance of gilt leather and is very rich for a dado or frieze with a bold design painted on it in oils. Madders and transparent colors should be used as much as possible for all the shadows; the gold ground then glows through them, and it can be readily imagined how great an advantage this is. The high lights may be loaded with opaque color. A conventional outline is necessary to emphasize the design, which is apt to lose force on account of the reflections caused by the gold ground. I prefer burnt Sienna to any other color for this outline. Some use Indian red, but it is apt to look heavy and dull.

The natural color of lincrusta is a somewhat bilious looking yellow; the material is about twenty inches wide.

The first thing to be done is to lay it on boards that exactly fit into the frame of the screen; it cannot be properly stretched any other way. It is easy enough to do this yourself if you so desire.

Make some very stiff flour paste; melt a little piece



STUDY BY GÉRÔME FOR ONE OF THE FIGURES IN HIS PAINTING, "L'ÉMINENCE GRISE," IN THE STEBBINS COLLECTION.

out a moment's hesitation, the impulsive Russian crushed the precious weeds between his brawny hands and then threw them overboard, exclaiming: "I will *not* smoke!"

* * *

AN important auction sale of "old masters" owned by the Duke of Durcal, uncle of the King of Spain, is announced to take place some time in the spring, under the auspices of the American Art Association. The Duke himself has come to attend the matter. In an interview with a reporter of *The Commercial Advertiser*, after declaring the collection, consisting of about one hundred and fifty pictures, to be second only to the Royal Gallery at Madrid, he said:

"Nearly all of these paintings have been in the castle of my ancestors in Madrid for many generations. The finest painting in the collection is 'The Virgin with the Child,' by Murillo. It is one of the finest specimens of Murillo's work. Then there is a portrait of the Count of Olivarez, a minister of Philip IV., painted by Velasquez. Rembrandt is represented by a portrait painted by himself. Of Ribera there is a painting of 'Christ Carrying His Cross to Golgotha.' Snyder is represented by a hunting scene. There is also a Van Eyck."

The collection, valued by the Duke at a million dollars, includes "an album containing two thousand sketches in crayon, pencil, and pen and ink, all the works of renowned artists." There are also pictures by modern Spanish painters. When asked by the reporter why he wanted to sell his collection, "the Duke replied, with a shrug of his shoulders: 'Because I have so many I do not know what to do with them.'" A curious reason, truly. One wonders why he did not offer them in Europe, which is a far better market for fine examples of the "old masters" than this country. The Duke's pictures are not yet on view; so one cannot judge of their merits. But even if they are all they are claimed to be, I do not hesitate to say that an *unreserved* auction of such a quantity at one time would surely result in disaster. Where is the money to come from? There is not a million dollars in this country, nor a quarter of that sum, for investment in "old masters."

* * *

It is pleasant to note that all obstacles have been removed to the holding of the proposed Costume Ball at the Academy of Design, for the benefit of the Water-Color Society and the Society of Decorative Art, and the affair will take place on February 5th. The original idea of a "Venetian Fête," with costumes restricted to no later period than the sixteenth century, has undergone a sensible modification. "Costume prior to the nineteenth century" is insisted on only. MONTEZUMA.

BOSTON ART NOTES.

PRINCIPAL TULLOCH'S memoirs contain a good many Christmas bonbons for Bostonians—who gave the Glasgow scholar the only really "good time" he had in the United States—and none is more toothsome than that passage wherein he says, "You cannot imagine how fine a place this [Boston] is—a mixture of Edinburgh and Paris; the houses quite as fine as some of the finest in Paris; the intellectual atmosphere is charming, thoughtful, brilliant, reverent." And this was written as long ago as 1874, before the Back Bay was half filled up with the present miles of fine mansions of stone and brick, and before anything at all of the Back Bay Improvement, designed and executed by Mr. Frederick Law Olmsted, had materialized. This great work of art, Mr. Olmsted modestly protests, should never be referred to as a "park," because it is primarily intended only to enclose a stream that, being the receptacle of the watershed of a large number of great mills in the suburbs, cannot be obliterated. But it is a charming park all the same, with magnificent arched bridges, park drives and bridle-paths, walks, terraces, and "the scenery of a winding, brackish stream"—the level shallows left a salt-marsh, the banks thickly set with bushes, and the roads lined with turf and rows of Lombardy poplars. Although Mr. Olmsted has given it for its official designation the name of the "Back Bay Fens," to emphasize his determination that it shall not be considered a park, it is really very Parisian in effect. It lies just at the present western edge of the Back Bay district, but it is now evident to everybody, as it has been to land speculators for years past, that it is about at the centre of the future Boston, just as Central Park has proved to be the centre of New York City. A superb double-road boulevard with a bridle-path in the middle is, in fact, already completed to perfection and in use three miles

beyond it. This runs in a nearly straight line, between the beautiful hills of Brookline to the great Chestnut Mill reservoir, which is itself another park, and the gilded dome of the State House being visible its entire length, the oneness of the whole with the city is continually impressed upon the spectator. Here is a magnificent field for the architecture and builders of the future, and the new Boston, if it be carried out in anything like the proportion and taste of the Back Bay, will truly be a splendid metropolis.

But there is a fly in our architectural ointment—the defacement of the brick façades of some of the finest great buildings in the city by a white deposit which seems to ooze out through the clay—not to spread from the mortar—and give the house fronts the appearance of being streaked with whitewash. There are many theories, some attributing this efflorescence to the climate, and others to the quality of the brick used. But it occurs in all climates, we are told, and is confined to no particular make of brick. The older buildings in this city never present this appearance. Did they have it when they were new, and has it worn off with age? It is recalled that houses in old Pemberton Square, once the fashionable quarter of Boston, bloomed forth in this hoar frost some twenty years after they were erected, and that it was washed off with linseed oil. One builder testifies that the brick steeple which he built was washed down with oil as fast as laid, and that that part of the structure has remained free from the efflorescence, while it has come out in spots on the main body of the church which was not so treated. But this steeple is not old enough to permit any conclusion to be drawn as to the permanency of the preventive. Another builder declares that it is good for \$100,000 to any man to furnish the remedy for the efflorescence of brick walls. It appears that building associations in Chicago and elsewhere have offered premiums for the discovery of effective measures against the discoloration of brick, other than greasing or painting. The trouble first appeared here in serious extent in 1870, and the architects then set about finding a remedy. The distinguished Harvard professor of chemistry, Cook, has been working upon the problem for years, but has found no solution for it. The only thing certain as yet is that it is in the clay, and that New England, New York, and Philadelphia brick are all alike subject to the disease. Ordinary washing with alkalis has no permanent effect, and General Q. A. Gillmore, in his report to the Centennial Commission, recommended enamelling house fronts, to repel moisture, with a solution of feldspar, flint, oxide of zinc, porcelain clay, and Paris white, fluxed with boracic acid, thus virtually providing a quickly hardening glaze not harmed even by hammering with a sharp instrument.

The St. Botolph Club opening exhibition for the season has been rather a scratch affair. Not all the artists of the club or of the city were represented, and those who were there were not at their best. One of Vinton's powerfully literal portraits of a very prosaic subject occupied the place of honor, and there was also a literal and large full-length portrait of a young lady in white, with a golden background, by Mr. Small, just back from Paris. The cleverest portraits were by Miss Cole, the precocious daughter of our best landscapist, J. Foxcroft Cole. But these, again, were too sketchy to rank as first-class work. It is one thing to hit off character wittily and vividly in rough, unfinished masses, and another to complete textures and surface to an agreeable resemblance to nature. But that a girl still in her teens can throw off portraits at such a rate, in any medium or manner whatever, so full of vivacity and keen observation, is something remarkable. The picture that caused the most comment in the collection was a little pastel by William Chase, a nude, superb in drawing and color.

Jacob Wagner has been giving fresh proofs of his progress and his versatility in an exhibition of nine portraits. These are, without doubt, the best work he has ever exhibited. The most ambitious canvas is a composition portraying the artist's wife and son, excellent both as portraiture and as painting. Another fine thing is the portrait of the landscapist C. E. L. Green, posed and painted with a free grace and evident enjoyment. A portrait of a young girl in white, holding some flowers, has also a nice touch of poesy, but held well in reserve, as is becoming in portraiture. In general, purity and freshness of color and luminous quality characterize this latest work of Wagner.

Young Mr. Julius Rolshoven, who married one of the Chickering's of Boston, and has therefore been in a way adopted in Boston, although he is a native of Detroit

and received his first training in Munich, has arrived from Paris with a large Salon composition and a number of other canvases. The large picture represents Hamlet bidding his Queen's mother to "look on this picture." It is academic in painstaking expansiveness and creditable in all matters of technique, which is thoroughly able. But it lacks sweetness, and is totally devoid of tone and atmosphere, and is, moreover, tiresome in its wonderful finish of stuffs and textures. Much more to the taste here are the lesser works, which show much versatility and some genial insight and sympathy, especially a lady's pastel portrait and a head. But there is evident, throughout the collection, a high, artistic purpose and refined, earnest nature, which, grounded as they are in fine, technical accomplishment, certainly promise fine things for the future.

The Boston Architectural Club have just held a loan exhibition of pen-and-ink drawings, mostly of fine work in progress or in contemplation in this neighborhood, with some drawings of foreign subjects.

A public explanation has been necessary—curious, in view of Boston's traditional culture—concerning the assistance Miss Mary Anderson is said to have derived from Alma-Tadema and other London artists in the production of "A Winter's Tale." Somebody wrote to the newspapers asking why Miss Anderson did not specify on the bill of the play the respective pieces of scenery painted by Alma-Tadema and his fellow English artists whom Miss Mary consulted. Is it any wonder that she sighs for that "atmosphere" of art in Europe which has had such a refining and elevating effect upon her art, and which we are not even conscious of lacking in this country? GRETA.

The Cabinet.

TALKS WITH EXPERTS.

VII.—MR. GEORGE F. KUNZ ON ART WORKS IN JADE AND OTHER HARD STONES (CONCLUDED.)

RESUMING his talk on American collections of jade Mr. Kunz naturally mentioned first Mr. Heber R. Bishop, as having the finest and largest.

"Mr. Bishop," he said, "has carefully classified his cabinet under three heads: (1) archæological, comprising about a hundred specimens; (2) Chinese artistic jade and jadeite, over two hundred examples, many of them unique; and (3) jewelled jades of India—about a dozen pieces. He was the first of our collectors to make a thorough study of the subject, and, with his knowledge, he was able to take advantage of the situation in Europe at the time and get some of the finest pieces which found their way to England and France after the sacking of the Emperor's Summer Palace at Peking. Some of these pieces are exquisitely carved; some, too, are pieces of unusual size and of the purest quality. It is a marvellous collection!"

"Can you describe some of the especially fine pieces?"

"Two of the most remarkable come from the Summer Palace looting. They were taken by Count Kleigowska, then interpreter for General Palikao. He gave them to his wife, who had them mounted in Paris, where they have been well known as 'Countess Kleigowska's emerald jade jewels.' The pendant consists of a double Buddha's hand (or citron-fruit) about two inches by two. The piece in the bracelet is about three and a half inches long by one inch wide; it is of the most beautiful cutting and polish. These are of such beauty and size that they are almost as valuable as emeralds.

"Other remarkable pieces in the collection are the Hurd vase, a cylinder about nine by nine inches; the late Russian ambassador's incense-burner, in the shape of a tower eighteen inches high; several noble white vases, from twelve to seventeen inches high, and a moss green basin over twenty-seven inches long, over sixteen inches wide, and over ten inches high (its capacity being eighteen quarts of water) with a carving of a dragon and waves that are over one inch deep. All these are of such beauty, and show such skill in their decoration that their owner, with pardonable pride, asks who can produce their equal in this country or in Europe. Again, he has some superb pieces decorated with carving as delicate as lace work, and a pair of bowls fluted inside and out which seem to be as thin as tissue paper, a wonderful example of such treatment; these are, perhaps, the thinnest jade bowls to be found in this country.

"In the next class is to be found the largest piece known of the variety of Burmese jadeite known as lettuce-green jadeite. It is a kind much valued for jewelry by the Chinese, who esteem it more than the emerald jadeite, than which it is much rarer. There are only three pieces in this collection, and they are believed to be the only ones in this country. The largest is about half the size of your hand. In Mr. Bishop's collection nearly all the colors known to exist in jade are represented—different shades of green, white, black, yellow, brown, blue and rose.

"The specimens of the jewelled jades of India are notable for their exquisite beauty of form and for the purity of the material. They are variously inlaid in elegant designs, with carbuncles, diamonds, pearls, emeralds and rubies—some of the last being half an inch long. Some of these jewels are marvellously carved to represent leaves and other objects."

To the question, "Are most of the objects very old?" Mr. Kunz replied: "Some are believed to be over one thousand years old; others date from the present decade. The most recent are from the 'Imperial Lapidary Works' near St. Petersburg."

"The collection of Mr. Brayton Ives is very remarkable, is it not?"

"Yes," said Mr. Kunz; "but it is remarkable for the choiceness of its objects rather than for the number. It contains, among the finer pieces, two unique examples of jadeite of great value. One is an old temple piece, nine inches by six inches, and one inch thick, in the form of a double gourd overhung with a vine in which are eight small gourds in different stages of growth. This piece, which is beautifully carved on both sides, is almost entirely of a deep emerald green, and it was apparently suspended in some way from two perforations in the upper end. A well-known collector said of it that it never could have been sold in China, and that the chances are that it was either stolen or bestowed as a special gift, so precious are objects of this class in that country. The second piece I refer to is the great jadeite jar, very similar in form to a ginger jar and perhaps the finest known large object of its kind; it is nine and three-quarter inches high; without the cover six and three-quarter inches high. In color it is a beautiful white, with six splashes of the finest emerald green, while on one side a portion of the surface five inches in diameter has a beautiful rosy tinge. The block from which this was cut must have been phenomenal. I may say, though, that while this is generally supposed to be jade, it is, evidently, amazon stone.

"Among the other choice objects in Mr. Ives's collection are an exquisitely carved incense-burner about six inches high, of green jade. It is very old and is cut so thin that it is translucent, every detail standing out with wonderful exactness. There is a gray jade cylinder six and five eighth inches wide, representing a landscape, with moving figures, horses grazing, and bridges with arches; by wonderful skill in cutting the light appears to radiate from under each arch, the thickness in one place not exceeding that of a sheet of paper. I must mention Mr. Ives's two exquisite yellow pieces, as fine, perhaps, as it is possible to find in this color. These are a vase eight and three-quarter inches high, delicately carved, and fitted with a cover of eggshell thinness, and a bowl five inches wide and two and one half inches high with a cover three and one half inches high, having seventy-two flutings inside and out, and an equal number of flutings to match on the cover—a marvel of stonework. The bowl weighs three and five eighth ounces, the cover two and five eighth ounces. Other remarkable pieces are a vase of faint grayish green color of exquisite polish, and a Buddha on his throne, with a jewel on his forehead, sun and moon on either side and clouds behind, a pagoda rising above, the height of the object being ten inches. Each of these pieces is said to be six hundred years old."

"Can you describe some historical and large pieces?"

"The tombstone of the conqueror, Tamerlane, at Samarcand—you know he died there in 1405—consists of an immense block of dark green jade. Some courageous vandal broke a piece from it for the late Dr. Heinrich Fisher, of Baden, part of which was sent to me. The rest of the tombstone is still at Samarcand for some enterprising American or English collector. The block of Siberian jade exhibited for a time at the British Museum weighed 1130 pounds.

"De Laet (1647) mentions a lump of jade the size of a man's head, which came from the Amazon River and sold for fifty pounds. A piece the size of a cup was sold to Rudolph II., by the Imperial jeweller at Dresden,

for sixteen hundred thalers. Cortez was content with four pieces out of all Montezuma's accumulated treasures. The Emperor of China has a necklace of fine green beads of jadeite as large as cherries, strung at intervals between several of the finest coral. Pendant from this is a large ruby-spinel."

"Who are the archaeological jade collectors, and where are the collections?"

"Among the principal collections may be mentioned that of the Museum at Freiberg in Baden, which contains the collection of the late Dr. Heinrich Fischer, at Freiberg, the greatest authority on jade; and those of the museums at Constance and at Dresden. At the Colonial Exhibition in London there were shown large rounded and waterworn blocks of jade, weighing hundreds of pounds, and called by the Maoris panamu. Much of it, of the finest green color, was worked into charms and knife-handles at the Exposition."

"You said there were several interesting varieties of color in jade?"

"Oh, yes. I have seen white jade, white like pork or lard, clouded like gum or camphor; green that is blacked by transmitted light; faint rosy white; lavender colored by an oxide of iron; dull reddish brown; light mauve; lavender; yellow, and yellow and green blended; brown, blue and grayish green mottled; and reddish brown and light gray."

"There are materials not jade which look like it. How do you distinguish them when the colors of true jade are so various?"

"As for that, the ordinary colors of jade, grayish green or greenish white, are often imitated by the Chinese in glass. You can tell the fraud by the enclosure of air-bubbles, the difference of texture and specific gravity. The lustre and polish they often closely imitate, however, and it sometimes imposes on people of more than ordinary intelligence. A lady recently sent an earring of what she thought was beautiful green jade—a present from an attaché of the Chinese Embassy—to a jeweller to be set. It met with an accident and was broken, and was proved by the fracture to be only glass.

"Under the name of 'jade tenace,' Häuy, the French mineralogist of the early part of the century, described the mineral which was believed by the elder De Saussure to be a variety of jade. Mineralogists, however, recognized it as a distinct mineral, and it still holds the name 'Saussurite' in mineralogical nomenclature. It is strikingly like jade in many respects. Its chemical composition, however, is more closely allied to the mineral zoisite. Some of the so-called jade of Turkestan is really this mineral. Its hardness is almost 7. By glacial action it has been brought down from the Swiss Alps, and it is scattered throughout the Alpine valleys, being especially abundant around Lake Geneva. Pebbles of it were utilized by the lake dwellers, and celts of it are found in the relics of these primitive habitations. Its color varies from pale bluish green and grayish gray to almost white, and it is exceedingly tough. Captain Milner brought from Egypt many years ago an archaic implement of jade which is now in the Christy Collection at the British Museum. It bears upon its two faces inscriptions neatly engraved in Greek characters, probably executed at Alexandria during the third or fourth century of our era.

"Many of the early writers in referring to jade really meant amazon-stone, a green feldspar; hence it has been inferred, since this mineral was brought from South America, that jade was found there. Egyptian amulets, sepulchral ornaments, such as scarabs and seals, have been discovered wrought in this stone. A compact green hornblende, found in China and New Zealand, is sometimes sold for jade, also fibrolite; these are neither so hard nor so tough as the latter. Some varieties of serpentine also closely resemble jade. The white variety of agalmatolite is often stained green to imitate jade; but it is so soft that it may be scratched with the finger-nail, while jade will scratch glass readily. It admits of staining, and pieces curiously mottled by artificial means have often been sold for jade. The Chinese of the present day are very expert at these deceptions. A compact variety of pectolite resembles jade very closely. Professor F. W. Clarke found among the objects collected for the National Museum, one which on analysis proved to resemble pectolite so closely that he referred it to that species. It has very nearly the hardness of jade, a specific gravity of 2.873, and is pale green and white in color. The same discovery was made simultaneously by foreign observers. Recently this ma-

terial has been found in Tehama County, Cal. And in St. Lawrence County, N. Y., almost a mountain of compact wollastonite has been discovered. This mineral is not so hard as jade, but its specific gravity is about the same. Much of the so-called camphor jade is really a milky quartz with many fractures, polished so as to give it a lustre somewhat like jade. Nearly all the pink jade has proved to be either glass or else the so-called camphor jade first boiled and then allowed to cool in a red aniline solution, the red solution being absorbed by fractures in the quartz, giving the whole an even color. Dark green jasper has also been sold for jade.

"Evidence is abundant to show that jade was known, at a very early period, in countries so remote from each other as China and Germany. And jadeite, in Mexico, long before the Spanish Conquest. There is reason to believe that the Mexicans were so far removed from their source of supply that in time they forgot all about it, hence the few objects of jade which their chief possessed were sliced up to provide as many burial offerings as possible for the chiefs at their death.

"At a meeting of the New York Academy of Sciences, lately, I spoke of the strong probability that the so-called Humboldt celt now in Berlin, and the famous Leyden plate, were originally one large celt or axe-head used in Mexican ceremonials, and that it was cut up to economize the material. A sixteen-pound votive adze has two pieces cut from the back, perhaps to bury a part with a dead chief. It was certainly very rare in Mexico at the time of the Conquest, for the Emperor Montezuma, in presenting a few specimens to Cortez, to be conveyed to the Spanish Emperor, estimated them as worth two loads of gold."

"By our own, then, and by Oriental amateurs before them, jade is and has been very highly esteemed. Why?"

"That is a question which was already asked in the time of Confucius. One of his disciples is said to have asked him why jade was so highly prized, and soapstone, some specimens of which are not dissimilar, so little prized. 'Is it because jade is so rare and soapstone so common?' To this Confucius replied, in effect, that it was not because of its rarity that jade was so highly prized, but because from the remote periods wise men had been in the habit of comparing virtue to jade. The brilliant polish which this mineral takes was, he thought, comparable to human virtue, which equally requires much pains to bring it to perfection; its compactness and its hardness represented the certainty and definite knowledge of the sage; its edges, which, though very sharp in appearance, are not cutting, symbolize justice; the pearls of jade which were worn by high functionaries depending from the rim of their hats, reminded them and others of the respect due to ceremonial observances; its sound furnishes the symbol for music; its brilliance recalls the heavens, while its substance appears the most admirable of the earth. That is why, according to Confucius, the wise men esteem jade."

"But in China, and among our own connoisseurs, at present?"

"The Chinese of the Keen Lung period seem to have regarded the stone pretty much as our modern collectors do. They valued it mainly for its beauty; partly because of the rarity of really fine specimens and the costliness of the beautiful carvings, vessels and other utensils made of it. No doubt the ideas ascribed to Confucius had some influence with Chinese collectors, as also the fact that some of the earliest sacrificial vessels were made of jade, and that it was thought by them to be a specific against certain diseases. In Europe, in the sixteenth and seventeenth centuries, it was called *pierno de nijada*, and was worn as a cure for kidney diseases. But the old Orientals were, above all, intelligent and refined voluptuaries bent on extracting the quintessence of physical enjoyment from the beautiful things with which they surrounded themselves. The familiar waxy texture of jade, its delicate shades of color, its lustre, its touch, at once smooth and firm, were enough to win their regard, and any one acquainted with Chinese habits of thought, their tendency to incorporate each idea in some appropriate national symbol, will agree with Mr. Palologue, the learned author of 'L'Art Chinois,' when he says that jade is prized by the Chinese because they consider it to be the fittest substance in which human thought can be embodied. Some of these considerations affect our collectors directly, others indirectly. They admire it for its own beauty, and also for the art with which the Chinese have expressed in it their peculiarly sensuous poetry."

THE ATELIER

STILL-LIFE PAINTING.



LET the subjects be what they may to which the palette is eventually to be devoted, it must lend itself more or less to painting from still life. Studies in this line are always at hand—there is virtually nothing that is so commonplace but that, if

artistically treated, it becomes interesting.

When the sole aim is to produce a beautiful picture, it is well to be fastidious about the selection of objects; but when it is to get practice in technique, anything is desirable that tests the skill. Take, for example, the engraving, given herewith, after a still-life painting by Theodore Rousseau; the most prominent object in it is cheese. Of course this was not chosen on account of its beauty, or because it was naturally associated with the other objects in the picture, but rather because skill could be displayed in representing the textures of its different surfaces, and altogether a novel and pleasing effect could be obtained. Under inadequate treatment, it would look as much like cake as cheese. Things that we are not accustomed to see painted are very striking when successfully represented. I once saw, at Goupil's, a study that contained a fine piece of honey; it must have contained something else, but honey, in oils, was so new to me that I remember that alone. There was the well-filled comb, with its whitish opaque covering at the top nearly concealing the cells; and where these were partly broken in vertical sections at the side, the pure transparent honey was coming out plentifully. There is an old story of bees having mistaken painted flowers for real ones; they certainly would have been disposed to try this honey.

It is well understood that perfect imitation does not, of itself, constitute excellence; but it is essential to excellence. In still-life painting we expect the objects reproduced in such a way that they will impress us precisely as the objects themselves would under the same conditions, and the conditions we are to bring about; herein lies the secret of artistic arrangement. Do not suppose that this is a mere matter of taste, all easy enough if facility in copying could be secured; the latter becomes certain, inevitable, where the former remains tentative.

It is well that the tyro is naturally most anxious about being able to copy or reproduce the object; and he cannot be too faithful in doing this, provided he is doing it in the right way. He does not want to search out and scrutinize that which he is to paint; he must take in the general character, what is seen at a reasonable distance; that should impress him so that he will reproduce it as surely as the camera would; and he has the advantage of the camera in being able to use color

as well as light and shade. Between these there is a reciprocal relation which must be understood. An unpractised eye is slow to give sufficient recognition to the potency of light and shade; local color seems the more real, and there is a disposition to allow it to hold its own even into the highest lights and the deepest shadows. A teacher, in giving instructions for setting a palette to paint a piece of scarlet drapery, is likely to cause much consternation if he names the colors for shades, half tints and lights before he names vermilion; bone brown, burnt umber, cobalt, yellow ochre and white sound very foreign to the purpose, and yet a great quantity of these colors, with only a little vermilion, is what we are sure to want, to produce the effect required.

Every color will call for its own peculiar grades of light and shade, and its individual character will show to some extent in them all. We want to understand this fact, and, at the same time, to guard against an excess of local color. Its modifications depend upon light and shadow, and we have only to manage these properly

mass of shade, all other lights and shades being kept subordinate.

Until one is able to work confidently and expeditiously, it is best to make studies of objects that are not perishable. We have bric-à-brac, sea shells, corals, drapery, books, musical instruments, with sheet music, bottles and glasses of wine, nuts, raisins, and gradually fresh fruit that keeps well, like apples and oranges.

It is not by painting a surface according to our knowledge of its actual character that we imitate it; its appearance is what concerns us. The most successful rendering of this appearance may, in a material way, be as different as possible from the original. This sounds paradoxical; but take, for example, the high light on a polished surface, it needs perhaps a thick dash of color to represent it; to smooth this color down, to paint over the surface evenly until it is in reality like the polished surface, is not to give the effect at all. No more do we get the effect of perfect transparency by keeping the color uniformly thin and smooth; we are likely to want

sharp darting lights, reflected colors, and work which, upon close inspection, would seem quite foreign to the material represented.

There are the beautiful polished surfaces of some sea shells; take the fine, pearl-like effects where violet, emerald, light rose and cerulean tints come in juxtaposition, with high light to enhance them and tender gray to bring them in harmony; these colors may be laid ever so abruptly in their places, so that they appear like coarse patches near by, and yet we have the effect of matchless smoothness.

With corals also we want general effects of color, light and shade painted in freely with large bristle brushes—let there be no laborious building up with little sable points.

It is always easy to get drapery of various textures. Silk of any

color, when placed in a favorable light and allowed to settle down in easy folds, will take on shade of the tenderest gradations, and lights that call for sharp angular strokes of the brush. Satin does not form such decided lines and angles; it is more disposed to fall in curving lines, and the lights are consequently broader, though the highest are strong, as they are on all surfaces that have gloss.

Keep the shadows of all fabrics as warm as the colors which enter into them will allow, and let their edges be cooled with neutral tint of a character that will harmonize with the local color. The dark browns—sepia, Vandyck or bone brown—enter largely into the shadows of all dark colors, even into those of black—the lights on black are cool. On white and the color nearest allied to it—that is, light yellow, shadows have the least warmth—they are bluish on pure white and greenish on light yellow. Lakes or madders, as well as browns, may be used to warm the deep shadows of blue drapery, and black works well in the lighter ones.

When velvet rolls out its soft round folds, the light will diffuse itself along them until it has to yield to shadow; and as the shadow deepens, it will be of the richest kind. It is by carrying out this effect that the velvet



"STILL LIFE," DRAWN FROM A PAINTING BY THE LATE THEODORE ROUSSEAU.

to get what we want. First, be sure that the light comes from one source. Let it be a side light, from the left if practicable, and so that it will strike the principal objects at an angle of about forty-five degrees. This can easily be managed by darkening the lower part of the windows.

If a horizontal surface is to support the objects, it should be placed below the level of the eye, and should occupy less than half the height of the canvas, a suitable background being arranged for the upper part. For the first experiments a plain neutral background is the best. The easel may be placed somewhat nearer for objects of a delicate character than for those that are large and bold; but it should always be several feet away, and so that, by looking to the left of it, a good view of the objects is obtained. If they are not placed on a horizontal surface, but suspended on a vertical one, let them clear it enough to admit light under them and throw their shadows beyond, thus getting more relief. This arrangement is not so likely to involve mathematical perspective, and there are many things for which it is very desirable. Sometimes the two positions are given in one study. In any case, let the light be concentrated upon one portion, and let there be a counterbalancing

like texture is obtained. Cloth has none of the decided ways of silk, neither does it assume the soft, ample character of velvet; there is a sort of steady purpose about its substantial folds, and it wants to be painted with a firm brush. The very opposite of this is seen in thin draperies—muslin, lace and everything that is gauze-like. Some of these want a mere film of color where they are single and without high light; but their flow is sure to involve some opaque lines. In some cases the transparent effects are given as follows: paint all that shows beneath and let it dry; then, with a little color spread out on the palette with the knife as thinly as possible, take a large bristle brush, and holding it uprightly, dab first on the color and then on the painted surface, until an even film is carried over. Go carefully over the more opaque turns that bring out the folds, and then touch on the high lights.

Rigid precautions must be taken that the arrangement of the drapery may not be disturbed until the study is finished.

H. CHADEAYNE.

(To be continued.)

As a rule, buildings or other works of man, in American landscapes, only spoil the scene. Still, there are many exceptions. Country mills are almost always picturesque. Factories employing water-power, in the outskirts of villages, are usually tempting subjects. The covered wooden bridges, still common in many parts of the country, are as good in their way as anything of the bridge sort in the old world. Farm-houses and barns in the older States are about as often picturesque as not. The things to avoid are, in general, railway bridges and viaducts, large factories, and, above all, country residences or "mansions," whether of old or modern date. The railway bridge is not always ugly, and, when well situated, very large factory buildings, like those at Cohoes in this State, may look very imposing at a little distance; but the country residence, especially if it is of the modern sort—a jumble of gables, turrets and balconies—should be given the cold shoulder by the amateur sketcher. At the hands of a skilful painter such subjects may be relieved of all vulgarity. A talented and experienced man may see something paintable in almost any subject, and he will have the courage to ignore everything else about it, to the great distress of critics and specialists; but the ordinary sketcher should not trust himself to do this, and, besides, it is not necessary, for there is a plenty of subjects which are picturesque throughout, or nearly so.

DETAILLE, in the *Guide de l'Amateur*, describes his method of working as follows: "I do not compose charcoal in hand. I have always composed all my pictures, panoramas included, in my head; that is to say, I reflect on a subject six months, if necessary, and, when all is arranged and *seen into*, I let it come out. I have no need, then, to dirty myself with charcoal, to perspire, or to try experiments; all of that sort of work is done beforehand. I compose like a musician who has no need of a piano to write down the most complicated orchestration. When I have a white canvas and a charcoal, if I do not know, in advance, in all its details, what I would do, I do nothing."

MR. SEYMOUR HADEN, Mr. Poynter, Mr. Sidney Colvin and Mr. J. P. Heseltine, of London, Messrs. Bode and Lipmann of the Royal Museum of Berlin, Mr. Leon Bonnat, of Paris, and Mr. Bredins, of the Amsterdam Museum, have constituted themselves an international association for the reproduction and publication of the drawings, sketches and studies of Rembrandt. The publication will be in parts, each part containing fifty fac-simile reproductions. Four parts are already in preparation. They are to be sold to subscribers only.

FLOWER PAINTING.

III.—PROGRESSIVE LESSONS IN WATER-COLORS AND OILS.

FERNS, if they belong to the more showy and pleasing species, will require all the skill that has been gained in painting the studies prescribed already. One must control a brush pretty well before he can adapt it to soft waving fern leaves, for they must not be painted laboriously with a small brush. Let them be grouped so that, as a whole, they get good strong light on one side and deep shadow on the other. First outline the mass, then draw the midrib of each leaf and lightly indicate its entire form. Further details may be produced in applying color. Prepare tints as for other green leaves. The rich olives that suit ferns so well may be introduced in the background by adding yellow ochre, the Siennas and bone brown to the greens.

If those who take up flower painting would devote

danger of his doing preliminary work with a grudging hand.

When the student is prepared to make use of a richer palette, let him begin again with large single flowers, some of which have bright warm colors; if others present pale light colors whose shades and half tints are almost as readily appreciated as were those pertaining to white flowers, it will be well. A few single tulips will be good examples. Take from three to five, say, of colors ranging from the lightest canary to deep crimson; some may have scarlet and golden stripes, some contrasting margins. Whatever arrangement is chosen for them, be sure that it allows plenty of shade, while it makes the light effective but limited in scope. If these conditions were reversed, with flowers of this character, they would appear coarse and glaring. Let the general tendency be to bring high light on the light and bright colors, and shade on the dark ones—thus carrying out the natural effects, which will be found easier than going against them.

With water-colors it is not essential that the background should have anything more than some suggestion of cast shadow—just enough to relieve the flowers; it may be graded from the lightest bluish neutral to blackish gray. In the more substantial background required for oils, these tones should be the prevailing ones. In either case, let the colors for the background and for the flowers be prepared at the outset, that they may be carried along alternately.

If tulips are at all out of drawing, it is painfully apparent; and where the colors flush into each other at base or margin, they must swell or wave, to suit every turn of the surface. One or more of the flowers should present a front view showing the deep shadowy centre, the broad anthers and curious stigma. The long leaves may be made to describe beautiful curves; and occasionally one should bend suddenly and show its reverse side. As the lightest yellow tulip will be the easiest, in almost any position, let that be painted first; notice the relation of the gray tints to the local color and to the positive shadows and the lights; for it will be analogous to what will seem more difficult in the stronger-colored specimens. As there are more than seven hundred varieties of tulips, we will not undertake to specify the colors to be used for them; only be sure that strong opaque yellows and vermilions, in either water-colors or oils, are held in reserve until the more transparent colors have done what they will.

Single poppies make very beautiful and profitable studies. We hear a great deal about "poppy red," but the different species and their varieties give many reds besides other colors. The famous red Oriental poppy has been described, by those who have seen it in its native soil, as

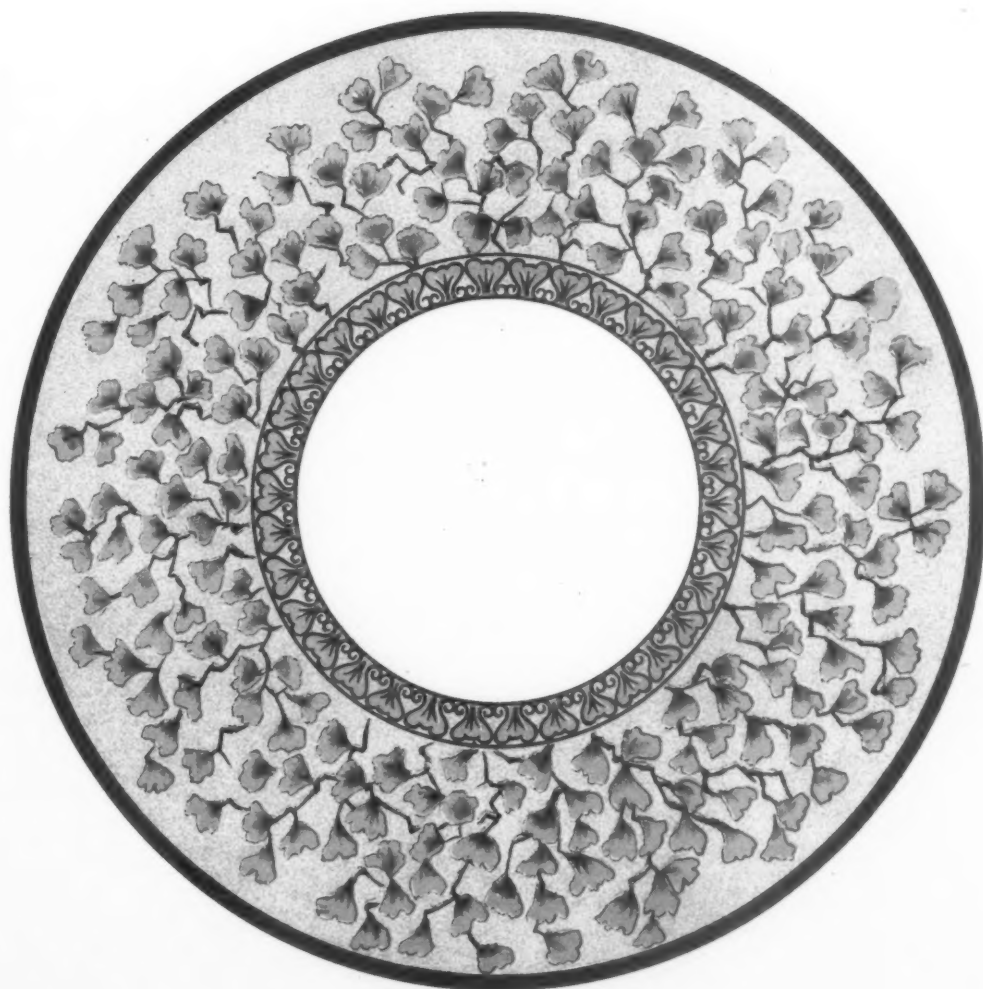
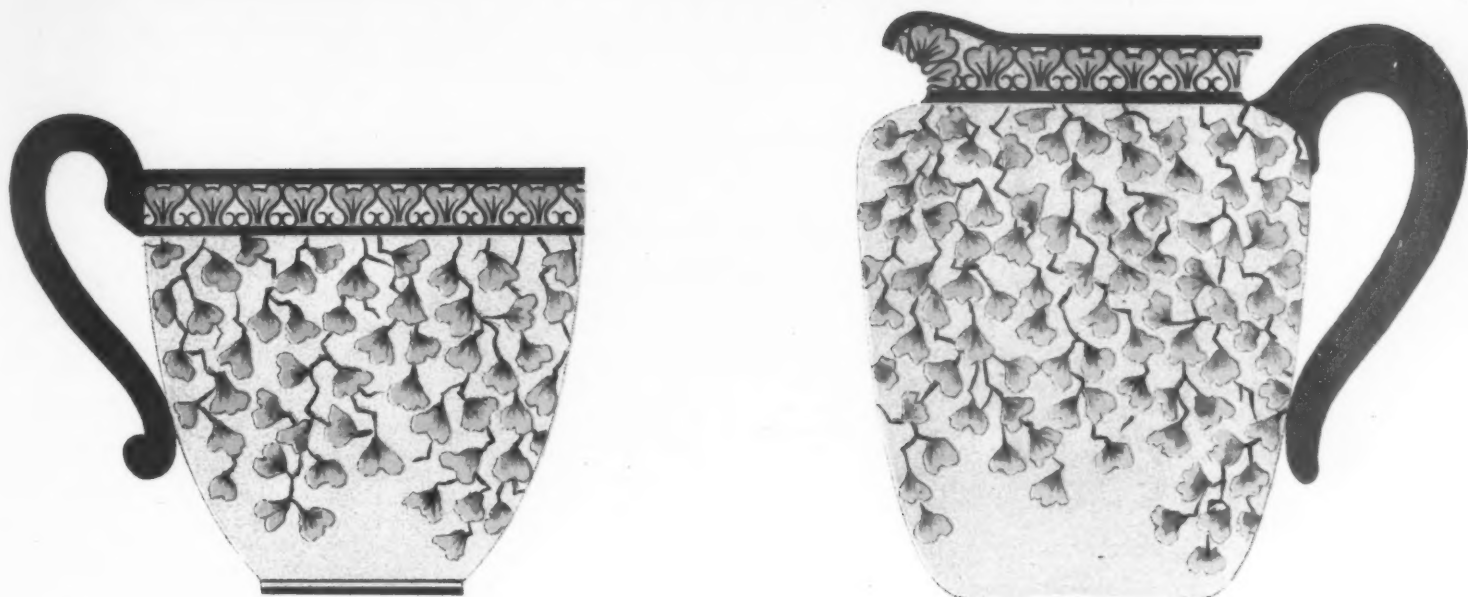
"too brilliant to be looked upon in the sun." I have had specimens of which I could almost say the same, produced from plants freshly imported from Holland, where they are successfully cultivated. They deteriorate here in America, wherever they have been tried, it is said, after the first year. In water-colors a more intense red may be obtained by washing cadmium thinly underneath, then using the brightest madders, lakes and vermilions. In oils some use scarlet vermilion as an undertint, and then lakes and madders; but in order to obtain the peculiar light texture of this flower, it is best to mix these colors slightly on the palette, and lay them on at once—the petals are thin, like fine gold leaf that is ready to fly away or crumple into nothingness at a touch. The deep brownish purple—almost black—that is seen in the centres of some species may be obtained by mixing mauve, ivory black and bone brown—these are the same in oils or in water-colors. Naples yellow, emerald green and black will give the peculiar whitish green of the leaves, stems and seed vessels—



STUDY BY GÉRÔME FOR ONE OF THE FIGURES IN HIS PAINTING, "L'ÉMINENCE GRISE," IN THE STEBBINS COLLECTION.

special attention to leaves first, they would avoid accumulating feeble caricatures of flowers which, regarded retrospectively, are sure to give pain rather than pleasure; and they would be better prepared to treat the masses of leaves that accompany flowers and have so much to do with their effects. Readiness in securing leaf form and texture is of great importance. As to texture, flowers themselves can hardly offer more variety. Look at the smooth glossy surface of the ivy, then at the irregular hairy surface of the begonia. These peculiarities depend considerably upon touch and even more upon the treatment of the light. Rough surfaces, for example, take on soft diffused light; smooth surfaces sharp concentrated light.

Amateurs who do not begin early and who do not aspire to anything more than faithful copying of pleasing studies, of course expect to give but little attention to practice painting; but the earnest student, who has higher aims, is more anxious to make sure that his future efforts will be able ones, and there is little



Fern Decoration for Tea Service. Maiden Hair, Semi-Conventional.

FOR DIRECTIONS FOR TREATMENT, SEE "CHINA PAINTING" IN THE MAGAZINE.



stronger greens being used to whatever extent may be required. Some of the showy erect seed vessels, as well as the nodding buds, should be given with the flowers.

The old-fashioned hollyhock has flowers that are desirable for practice; but to represent them in their true character, as they grow upon their tall stalks, one must feel equal to a large study. To produce a pleasing effect, there should be from one to three distinct stalks, and several that are more or less obscure. If an effort is made to secure a great variety of colors, the difficulty of painting everything in keeping is increased. If the flowers range from flesh color to wine color, they will draw pretty heavily upon the skill. An out-door aspect is the most favorable. If a panel or a screen is to be painted, a fair sky effect may indicate the source of light, then olive tints may be introduced to give depth to the background, and these, as they are brought down, may be strengthened and warmed with rich earth-like tints that suggest the source of growth. The large spreading rugous leaves may be made to screen the gaunt stalks or to cast effective shadows, so that they will do much for the study; as they present such a variety of concave and convex surface, they will take on greens that range from the darkest to the lightest.

There are a great many lilies that are magnificent in coloring and form; and, although they are apt to make rather conventional-looking studies, they may serve admirably in decorative designs. These large flowers give the very discipline that is needed; but when they cannot be procured, there are many others that are very good. We might instance the abutilon in warm, plain and variegated colors, the gladiolus, the Chinese primrose, the weigelia and many large single geraniums. These are not all as large and simple in structure as might be desired for practice, but they may consistently follow what may have been obtained of those first recommended. The most difficult of them call for nothing more than an intelligent application of the general directions already laid down. Those that are modest in character, like primroses and geraniums, want contrasting backgrounds and light shadows; while those that are inclined to be obtrusive, like the gladioli, must, in part, be kept in obscurity.

By working in warm colors, for a time, one will learn to keep the local color fresh and brilliant, bringing it out to advantage by the juxtaposition of gray tints, instead of blending all together in flat neutrality; and flowers of decided character will speak plainly for themselves as to the justice that has been done them. Fine little flowers are apt to be admired if they are even neatly painted; but they are merely made up of dainty touches, and do not otherwise test the skill. Many well-known flowers are held in reserve because they want treatment that the student is not yet expected to be able to give them.

H. C. GASKIN.

(To be continued.)

THERE is one practical objection to the use of a very limited palette, which is that the fewer colors one uses, the more they must be mixed to secure a sufficient variety of tints. Now, mixing tends to muddiness and also to instability. But this, for the mere beginner, is counterbalanced by the need of learning thoroughly and making slow but sure progress. He should not, however, stick too long to a very restricted palette.

PIGMENTS which are not exactly dangerous to health, but which should be used with caution, are:

Lead chromate.
Vermilion.
Tin sulphide.
Mineral lake (tin chromate).
Copper chromate.
Purple red.
Thénard's blue.

Zinc oxide.
Zinc chromate.
Barium chromate.
Antimony oxychloride.
Cadmium sulphide.
Smalt.
Ultramarine.

The following are regarded as non-poisonous:

Carbonate of lime.
Barium sulphate.
Yellow and red ochre.
Venetian red.
Mars red.
Cochineal or carmine.
Manganese brown.
Vandyck brown.
Raw umber.
Burnt umber.

Raw Sienna.
Burnt Sienna.
Cologne or Cassel earth.
Sepia.
Ivory and lamp blacks.
Indian ink.
Cokothar.
Indigo.
Terre verte.

WATER-COLOR PAINTING.

II.—THE RELATIVE ADVANTAGES OF SMOOTH AND ROUGH PAPERS.

IN choosing a paper its grain is of some importance. Paper with large grain, such as torchon or double elephant, can be used only for work which is to be broadly treated. Very large designs, which are to be seen from a considerable distance, should be on such paper, as the grain gives a certain atmospheric effect and enables the artist, by clever manipulation, to imitate natural textures without having recourse to the labored finish that would be necessary on smooth paper. Still, very broad work may be done on the smoothest paper when only a decorative effect is desired. Smooth papers are, however, most needed for very neatly finished work, especially work for reproduction, whether by engraving or by process for illustrated publications, or, in art manufactures, in designs for carpets, wall-papers, stained glass and the like.

Of the very smooth papers, Bristol-board is that most

opaque color, for when a transparent wash is well laid on Bristol-board, it has a limpidity and brilliancy of color not to be attained with any other paper.

Japan paper is as smooth as Bristol. It has some advantages, and also some disadvantages, as compared with it. It is very hard to tear it. It has usually a fine creamy tint, very seductive, but which takes all the brilliancy out of many colors—transparent blues and greens, for instance. It may be had of all thicknesses direct from the manufactory of the Imperial Finance Department at Tokio, or through its agents; and there are also many private factories whose products reach the United States. It is generally either not sized or very slightly sized, so that pale washes spread greatly, unless they are opaque. It will not stand repeated washes nor bear the action of india-rubber, as the surface becomes rough and woolly. It is best used, therefore, for work in gouache, to which, within moderate dimensions, it is very suitable.

Much of the paper made and sold by the roll has a smooth surface. It is very useful to architects and to decorative artists, as it enables them to dispense almost entirely with gluing sheets together for their large drawings. It is also much used in schools, and is quite good enough for practice.

Among grained papers, Whatman's are by far the best. They are of all grains, from the finest to the roughest. The wash deposits much if not most of its color in the irregular lines between the grain, leaving the protuberances hardly tinted, and this produces an effect of transparency which is very desirable. It also contributes to the permanency of the drawing, as the color is kept more in mass and less open to deteriorating influences. Fine grains should be chosen for figure work and interiors, especially of small size; the coarse-grained papers for landscapes and large compositions or sketches very boldly treated. Other English papers are much employed for special uses. Catermole paper comes of a rather deep yellow tint, which is advantageous when a general warm tone is required. Harding paper is but little sized and is more suitable for gouache than Whatman's. For both of those reasons, and also on account of its cheapness, straw board is much used by decorators in their sketches, especially when a warm and rather low general tone is desired. But it will not stand much retouching, and does not allow of finish.

ROBERT JARVIS.

HOW TO USE BRONZE POWDERS.

BRONZE powders are so much in request that a few hints as to the best method of applying them may be useful. Often the materials used are held responsible for failure, when failure really is due to ignorance of the proper way of using them.

Lincrusta for screens is peculiarly suited for preparing with bronze powders of any desirable shade as a background for realistic designs of flowers and fruit painted in oils.

Lincrusta can be bought ready bronzed, but not in a less quantity than twelve yards, at one dollar the yard; the price of the plain lincrusta is fifty cents the yard. Lincrusta bronzed to imitate the color of gold leaf has much the appearance of gilt leather and is very rich for a dado or frieze with a bold design painted on it in oils. Madders and transparent colors should be used as much as possible for all the shadows; the gold ground then glows through them, and it can be readily imagined how great an advantage this is. The high lights may be loaded with opaque color. A conventional outline is necessary to emphasize the design, which is apt to lose force on account of the reflections caused by the gold ground. I prefer burnt Sienna to any other color for this outline. Some use Indian red, but it is apt to look heavy and dull.

The natural color of lincrusta is a somewhat bilious looking yellow; the material is about twenty inches wide.

The first thing to be done is to lay it on boards that exactly fit into the frame of the screen; it cannot be properly stretched any other way. It is easy enough to do this yourself if you so desire.

Make some very stiff flour paste; melt a little piece



STUDY BY GÉRÔME FOR ONE OF THE FIGURES IN HIS PAINTING, "L'ÉMINENCE GRISE," IN THE STEBBINS COLLECTION.

commonly used. Though named from Bristol, England, the best quality is made in London. A very fair board, suitable for all but the finest work, is also made in this country, and is, of course, much cheaper. The lightest qualities will take but very slight washes, and are most used for careful pencil drawings, with or without a tint passed over them, and sometimes with the lights in Chinese white, which shows well on their slightly grayish surface. Under heavy washes, these light boards will warp in a very uneven manner, making hills and hollows, which prevent the wash from drying evenly and which make it impossible for the amateur to secure good drawing. The board may be stretched; but that only mitigates the trouble. It is easier, and much better, to get a sufficiently heavy board. With the heaviest, it is still necessary to work with despatch and decision in laying the larger washes, and not to use too much water or let a pool of it remain long in one place. It is difficult to graduate washes precisely as is wished, and one must be prepared to make use of accidental gradations and the outlines made by color running to the edges of a blot as it dries. These inconveniences are lessened by using a little white mixed with all the washes; but it will pay the artist to learn to do without the use of

of carpenters' glue, which stir well into the paste. Take a small sponge or broad flat varnish brush and moisten the back of the lincrusta all over with the mixture; then lay it carefully on the panel of wood; press out all air holes and see that the lincrusta adheres to the wood in every part. Leave the panel—or panels if more than one—to dry for a few hours.

The next thing to be done, and it is absolutely necessary to insure success, is to give the lincrusta a coat of shellac, or hard drying Japan varnish, which is cheaper than shellac and answers the purpose almost if not quite as well. Lay the panels flat on a table and apply the shellac with a bristle brush. Shellac or Japan varnish dries very quickly, apparently within an hour, but it is better to leave it several hours so that it may harden thoroughly.

Of the bronze powders there are various shades to choose from; the most useful are pale gold, rich gold, French leaf pale and rich gold, copper, bronze, crimson, fire, chocolate, silver, green, blue, lemon and orange.

To liquefy these powders a special medium is prepared. Stir the powder selected well into the medium and apply it with a broad fitch brush. Fitch brushes are made of ox-hair dyed. If the space to be covered is large, a brush four or five inches broad should be used. Amateurs are apt to employ brushes too small for the purpose; this makes it difficult to procure a flat coat.

TAPESTRY PAINTING.

III.

DRAPERY may be treated in two different ways: either by laying in the palest tint as a flat wash, to begin with, or by blocking in the darkest shadows in the first instance; afterward, when these are quite dry, applying the lightest tint over all; then, when this wash is partially dry, painting in the half-tones.

It is well, perhaps, to adopt the first method when the color to be used is particularly delicate; but, as a rule, I recommend the latter plan, because, in following it, the drawing can be better secured, and this is quite as essential in painting the drapery as when working on the face, hands and feet; for it should never be forgotten when painting drapery that the form beneath must be indicated; otherwise, all artistic feeling will be lost.

Drapery can never be properly finished in one painting, but every effort must be made to carry it as far as possible in the first painting, so that strengthening and sharpening up in parts, with a few touches of the knife on the high lights, will be all that is necessary to finish it. It is so much easier to bring the work together, to alter relative tones and to model up generally before the color is quite dry and set. It is never really desirable to wet the work all over in the second painting, although sometimes it is necessary, as such a proceeding entails a third painting for the finishing touches. One great advantage when working with tapestry colors is that the dyes, being perfectly transparent, it is possible to change entirely a tint by scrubbing another into it; thus if your color be too bright—and this is often the case with beginners, on account of the strength of the dyes—you have only to pass over it a pale wash of its complementary tint, and you at once dull the vividness of the tone. Of course, this makes the whole thing a little darker than possibly you intended, but this is surely better than crudeness, which is especially to be deprecated for tapestries.

We will now turn our attention to the general treatment of foliage, strictly from a decorative standpoint.

If possible, the distant trees and shrubs and the groundwork for the foliage in the foreground should be laid in before the sky is quite dry; because the edges will then blend sufficiently to give the softened and hazy effect caused by the atmosphere surrounding distant objects. For trees far away—to mark in their form, a mixture of indigo and cochineal is invariably used very much diluted, as both colors are strong. This combination makes a beautiful purple gray, especially when painted into a sunset sky. Having indicated the form of the trees with this color, a little gray green may be introduced to model them up. This shade can be made with emerald green, cochineal and a little yellow. The same gray green may be used as the foundation for more prominent foliage, and should be laid on in broad masses; vary the depth of tone according to the disposition of light and shade. When this groundwork is dry, the main stems and little branches that carry the leaves should be indicated, and these in their turn must be clothed with stronger and yellower shades of green,

made by mixing indigo, yellow and sanguine in different degrees. Much detail or working up should not be attempted, as decorative work should not be labored. A few strong, clear touches should indicate the outside leaflets; the rest should be painted in a broad style, care being taken that the touch of the brush is horizontal, as this gives the feeling of spreading foliage.

The trunks of trees must be treated according to their kind. When the bark is rough and gnarled, as with an oak or an elm, then begin by putting in the shadows, caused by the rough surface, with brown. Use an ordinary flat hog-hair oil-painting brush about half an inch broad; this, being longer and softer in the bristles than a tapestry brush, will give the desired broken surface. The local wash must be of a blue gray. When this wash is dry, some green must be dragged over it in places, to give it a mossy appearance.

For trees with smooth trunks, such as ash or maple, quite a different mode of treatment is required. In the first place, put on every bright tint you can find on your palette, keeping them light and merging one into the other; then, before these are quite dry, put on a very wet wash of rather light gray over all, introducing some brown on the shadow side. The patches of light and shade noticeable on these smooth trunks can be accentuated in retouching and by the aid of an eraser.

A few remarks on the best method of manipulating stonework may be acceptable, especially as there is a good deal of it in the two illustrations after Boucher, one given in this number and the other in the last.

Nothing looks worse than to paint stone only in grays, although the effect of gray stone must be given; just as in water-color life must be imparted to it by variety of color. To this end, put out on your palette a little of almost every color; dilute them well with water and medium; then take a long-haired, somewhat soft bristle brush, and paint these colors in separately and brokenly, giving the appearance of delicate rainbow hues. When this painting is dry, model up with gray in different shades, taking care to subdue the colors beneath sufficiently, so that they do not attract the eye or strike you as being there at all. You can, if you wish the better to secure your drawing, put in the principal markings in gray before applying the different tints; but this is optional. This manner of painting stonework is perfectly legitimate; for if you examine an old stone-wall you will find that time, sunshine, frost, and rain have left their impress in stains of many colors, which, though subdued, are still there and must be reproduced to give the appearance of reality.

The panel after Boucher published herewith resembles in style that given in the December issue, and the general treatment must be similar. The painting of flesh was fully entered into in my last chapter; it is not therefore necessary to repeat directions for its treatment.

For a scheme of color I would suggest the following prominent group: Heliotrope coat, yellow breeches and waistcoat, with white vest, for the shepherd. Pale pink dress, with wreath of pink roses in the hair, for foremost shepherdess. For the centre figure, turquoise blue underskirt and white overdress. For the third figure, a terra-cotta dress with a pale blue kerchief. For heliotrope, mix ultramarine, ponceau and cochineal; a touch of sanguine will be needed in the shadows. Yellow must be shaded with a mixture of yellow, sanguine and indigo; pure yellow much diluted is the color for the light wash. For pale pink, the light wash is composed of ponceau with a touch of yellow in it; this makes salmon pink. Shade with some gray added to the above mixture, and here and there introduce also a touch of sanguine. For turquoise blue, mix ultramarine and emerald green much diluted; shade this with a little yellow and sanguine added to the same colors. Terra cotta is obtained by mixing sanguine yellow, cochineal and ponceau with some indigo added in the shadows. The grassy bank in the foreground of the picture is best painted by laying in first, with a large brush, a delicate wash of yellow green, made by mixing a pale tint of yellow and emerald green, with a dash of cochineal in it, to take off the crudeness. When this wash is dry, the small grasses and leaves can be painted in with varied shades of green and brown. The water must reflect the sky and bank.

For painting the sky, foliage and stonework, directions have already been given in this and the last number. Next month I propose to tell in detail the best way to steam tapestries in order to fix them properly, so that those who wish to do so can undertake the process for themselves.

EMMA HAYWOOD.

China Painting.

LETTERS TO A YOUNG LADY

WHO ASKS IF SHE CAN LEARN CHINA PAINTING.

II.

THE interest evinced in my published letter to you leads me to answer your reply in print, for the advantage of those who, passing through your experiences, may meet with the same difficulties.

You tell me the first serious obstacle came to you in the wrongly filled order which you sent to the art store in the city. Provoking, indeed! This annoyance is by no means confined to your own experience. Clerks are very apt to substitute a different article, if just the one ordered is not at hand, assuming that it is "just as good." Especially is this true of art materials, where such a variety exists. Never give up the point, however; claim the very article your list calls for in every case.

This is the reason—and you can now understand how good a one—why teachers prefer to select the art materials of their pupils.

"They said at —'s that this cadmium was just as good as Winsor & Newton's;" or, "They said Mr. So-and-so always used small brushes, and the large ones were of no use in flower painting;" or, "You must have two palette knives for mineral colors; if you use a steel knife with some colors, they will not fire out accurately"—and so forth and so forth.

Teachers have heard these expressions so often that they heartily wish they could keep an art store of their own, for the benefit of their own students.

All I can say to you is this: Send the goods back, and if they cannot fill your list, beg them to return it, and send elsewhere. Never fear but you will get the very articles you specify, if you persist.

You rubbed up the paints too thin at first, but the second time managed them right. So far so good. Yes, it was inspiring to see the test tile neatly covered with the paints, and absolutely exhilarating to find scarcely any difference in the tone of the fired colors from those taken fresh from the tube.

This cannot be said of *all* the mineral colors; but it might safely be assumed of those composing your repertoire. As you progress and combine one color with another, you will come to understand that some will not bear as strong firing as others—will, indeed, be actually consumed by the color mixed with it. If you will learn by the experience of others, you may set it down as a principle that yellows destroy, or *eat up*, every color mixed with them except green. That color, a composition of yellow and blue, seems to stand any fire. Browns, if used alone, retain their color well; so do reds; but if used with yellow disappear, with one exception—capucine red—which you will like to use by and by. This color will bear a very strong fire, but will be more glossy or rather more highly glazed if you mix with it one third of flux. That is a new term to you, and I must explain it. All the mineral colors are mixed in their preparation with flux, the same material that composes the glaze on china. When the colors are painted on this glaze and fired, the heat causes them to blend with the glaze and remain permanent. Now, by adding a little more glaze with the colors, do you not see that a higher glaze will be produced? This is by no means necessary with *all* the colors, although I think when you have gained some experience you will like to use a *little* with each. I am delighted with some recent trials of my own in this direction. But do not use too much. When I speak of a strong firing and a light firing you are puzzled.

I wish you might see a kiln for firing china in operation; but as you cannot at present, let me say that there are some places in the kiln that are hotter than others—in fact, nearer the fire and of course hotter.

In placing the china in the kiln, the workman, if he understands his business, will place those pieces painted to endure more heat in the hottest places. But sometimes he is not educated in color, and only understands the more mechanical operation of protecting one piece of china from another in position; and in such cases the china suffers, and the amateur suffers still more.

And just here let me give you some advice. By and by, when you have painted a dozen pieces of china and gained all it seems possible to do by yourself (you will have sold at least some of your work to admiring friends), take your earnings and go to the city for a few good

Supplement to The Art Amateur.

Vol. 20. No. 3. February, 1889.



PLATE 724.—DECORATION FOR A PLATE. Orchids.

THE FOURTH OF A SERIES OF TWELVE.

BY S. J. KNIGHT.

(For directions for treatment, see page 58.)

Supplement to The Art Amateur.

Vol. 20. No. 3. February, 1889.

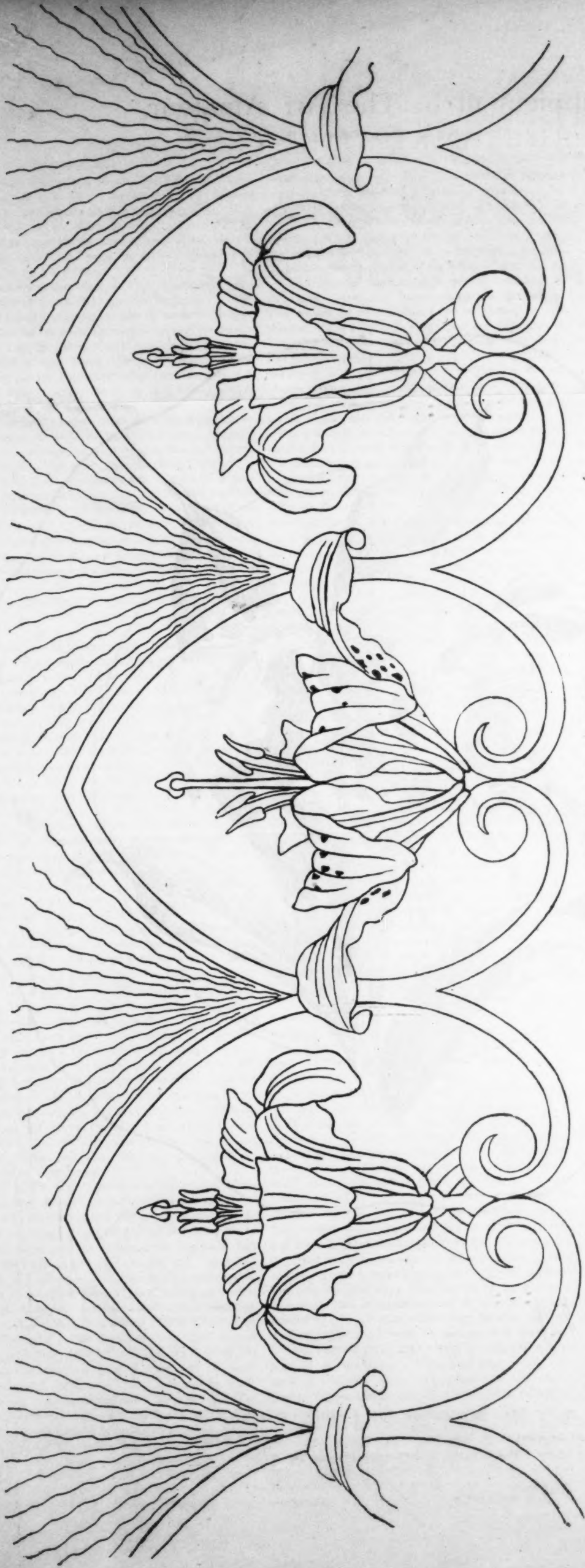
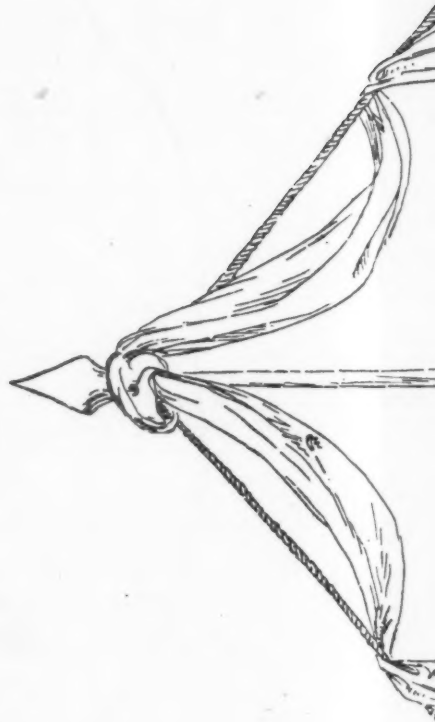


PLATE 725.—DECORATION FOR A BORDER. "Lilies."

TO BE EMBROIDERED OR PAINTED.



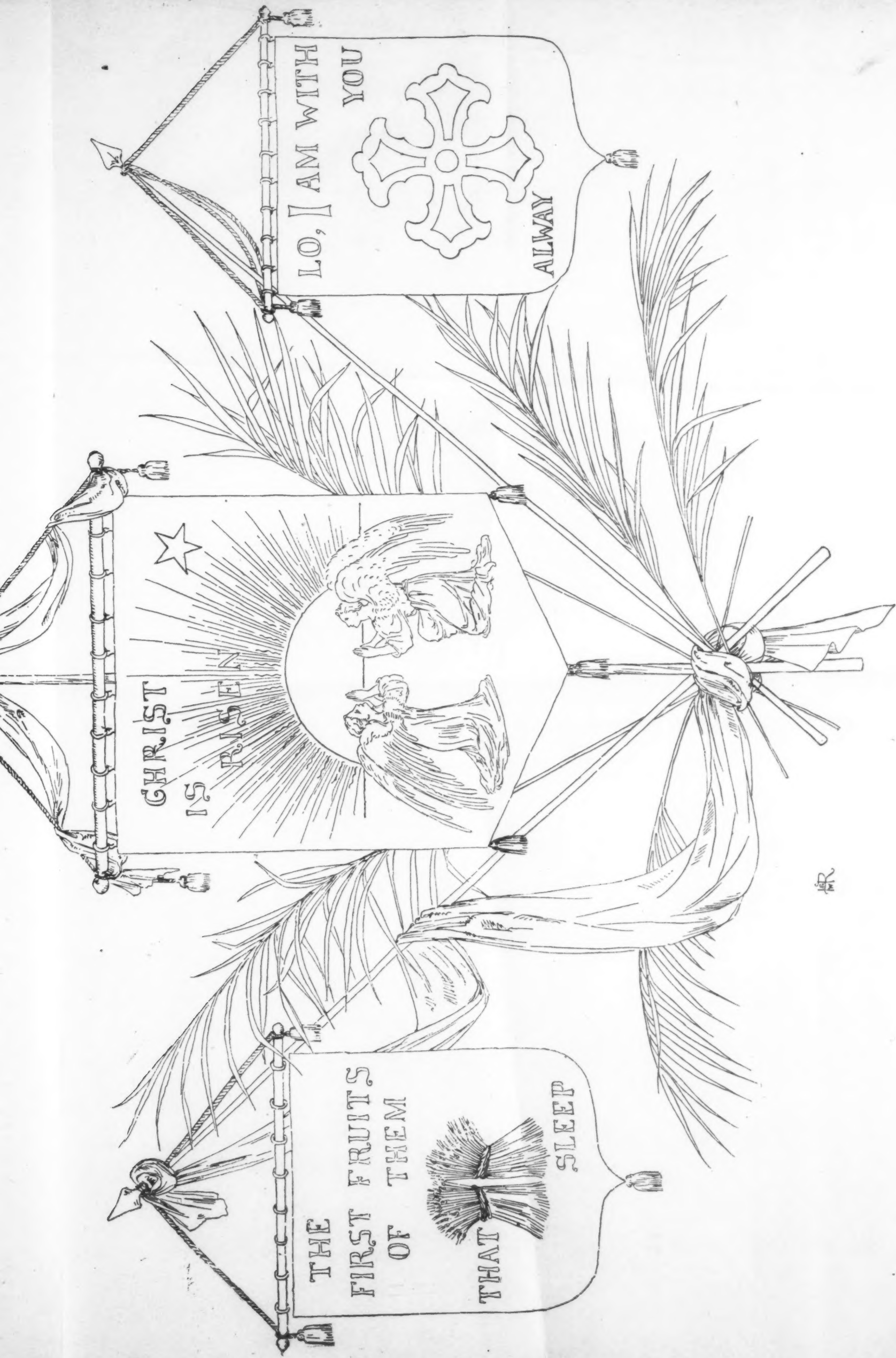


PLATE 726.—EASTER DECORATIONS. To be Used Collectively for a Dorsel, or Separately for Banners.

BY SARAH WYNFIELD RHODES.
(For directions for treatment, see page 70.)

Supplement to The Art Amateur.

Vol. 20. No. 3. February, 1889.

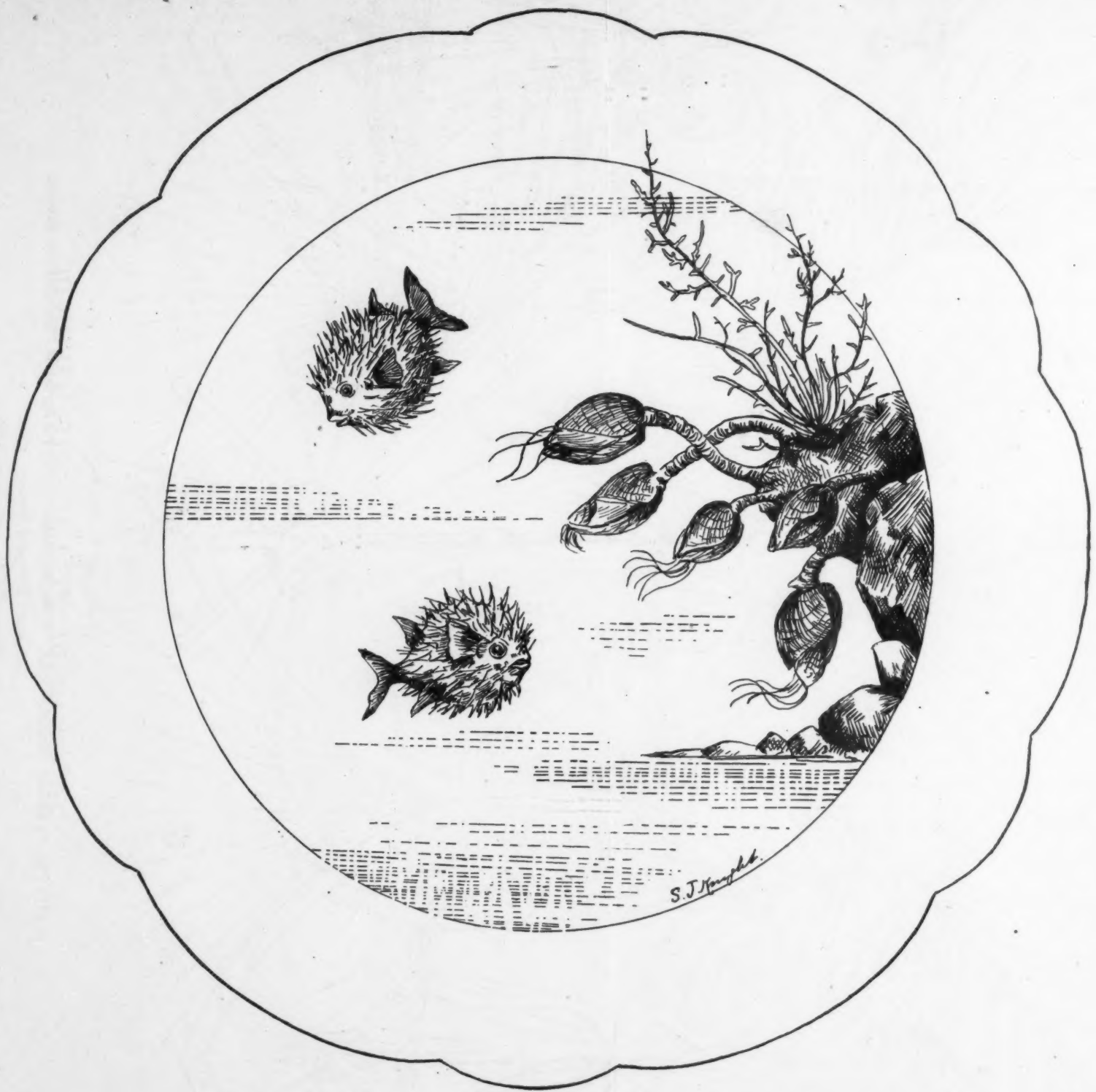


PLATE 727.—DECORATION FOR A FISH PLATE.

THE LAST OF A SERIES OF TWELVE.

BY S. J. KNIGHT.

(For directions for treatment, see page 58.)



"THE FOUNTAIN OF LOVE." TAPESTRY PAINTING DESIGN AFTER BOUCHER.

lessons. Do not take class lessons; you are prepared now to take in all that private lessons can give you; and if they are more expensive, I can safely say, if your teacher is a good one, you will be the gainer ten times over.

Then the next thing will be a kiln, the smallest gas kiln, which you can easily learn to manage. Do you not see that when it is known that you can fire the china, without sending to the city, pupils will come to you almost unsought? Am I going too fast for you? I am sure by this time that your wings are growing. And what is the use of wings, but for soaring?

Having once learned the philosophy of a kiln, how much easier to learn the philosophy of mineral painting! As I stated in my first letter, so much has been said about gold colors not combining with iron colors, and vice versa, that the amateur is greatly perplexed, and awaits the test of firing with anxiety. Dismiss all this nonsense from your mind. The steel palette knife will not affect your gold colors, or even the gold itself, if it is perfectly clean, and the palette and turpentine are clean also. You can mix the violets of gold (which are the purples) and the carmines (which are the rose colors) with even violet of iron, which surely comes from iron, with impunity, if you observe the same precautions for cleanliness.

You will soon learn that most of the mineral colors look best spread delicately on the china surface. You can paint them on thickly, so the design looks like an old chromo card; but the real beauty of the work consists in its delicacy. If the colors are dull when quite dry, you may be sure they will fire out well. If very, very glossy, they will not be dry for days, and then you may be sure you have used too much oil, and you may as well erase your work. Carmine, especially if you wish to represent rose color, must be very faintly washed on; and as this color, if fired too much, results in a light pink purple, I have found it safer to use Carnation No. 1 for pink flowers of all descriptions. This must be delicately painted also, quite as much so as the carmine; but then it is never disappointing. You can shade it also with violet of iron or with carnation and dark green No. 7 mixed together with excellent results.

I can assure you that flowers on china, simply treated, with few colors are most effective, and really most pleasing. Keep diligently to this class of subject, for a while at least. By and by we may have to consider more ambitious flights.

Continue, in the mean while, to let me know of your difficulties, and I will do my best to show you how to overcome them.

L. STEELE KELLOGG.

We give this month the last of the series of fish-plate designs interrupted by the pressure of holiday matter. Paint the rocks greenish gray, with dark shadows of the same color. For the weed on the top use jonquil yellow as the foundation color, and shade with red brown and brown 108. In the barnacles, the long, thin neck is to be yellow brown shaded with brown 108. The outer shells are blue gray, shaded with the same color; a rim of red brown outlines the edges. The fish should be painted yellow ochre, shaded with brown, with fins red, shaded with gray; tail yellow brown with dark brown markings. The water-lines are blue green.

AN authority on the subject says that, since the tulip mania in the Netherlands until now, no one group of plants has taken such a firm hold of popular fancy as the orchids of to-day. They differ from all other flow-

ers, and it requires a background to bring it out. Any delicate tint—blue, pink or green—would be pretty. Remove the undertint for the design. The flowers are a creamy white, and, as the white of the china would be too white, a wash of pale yellow (yellow ochre) over them is necessary. The shadows should be a greenish gray and very delicate. The ends of the petals are tipped with bright yellow, and there is an irregular blotch of the same color inside the centre tubular petal or lip. The leaves and stems are grass green, shaded with brown green. The under side should be lighter and bluer in tint.

FOR the crescent salad-plate designs given herewith, the third and fourth of the series, "Kappa" furnishes the following directions for treatment: Edge each plate and outline the design with gold. Use gold also for the

crescent in the centre, outlining it with brown green. For No. 4 (potentilla), use silver yellow for the flower, with dots of gold for the stamen tips; use brown green for the stalks, adding apple green for the leaves. If gold is not used, outline with brown green, using yellow brown for the crescent. For No. 3 (chickweed) use apple green for the centre of the flower, leaving the white of the china for the slender ray-like petals. For the calyx, the buds and the stalks use a little brown green with apple green, adding emerald green for the leaves. If gold is not used, outline with brown green. For a background for the set, use either the white of the china, Chinese yellow or celadon.

THE vase illustrated on the opposite page may be decorated with matt colors and outlined with gold,

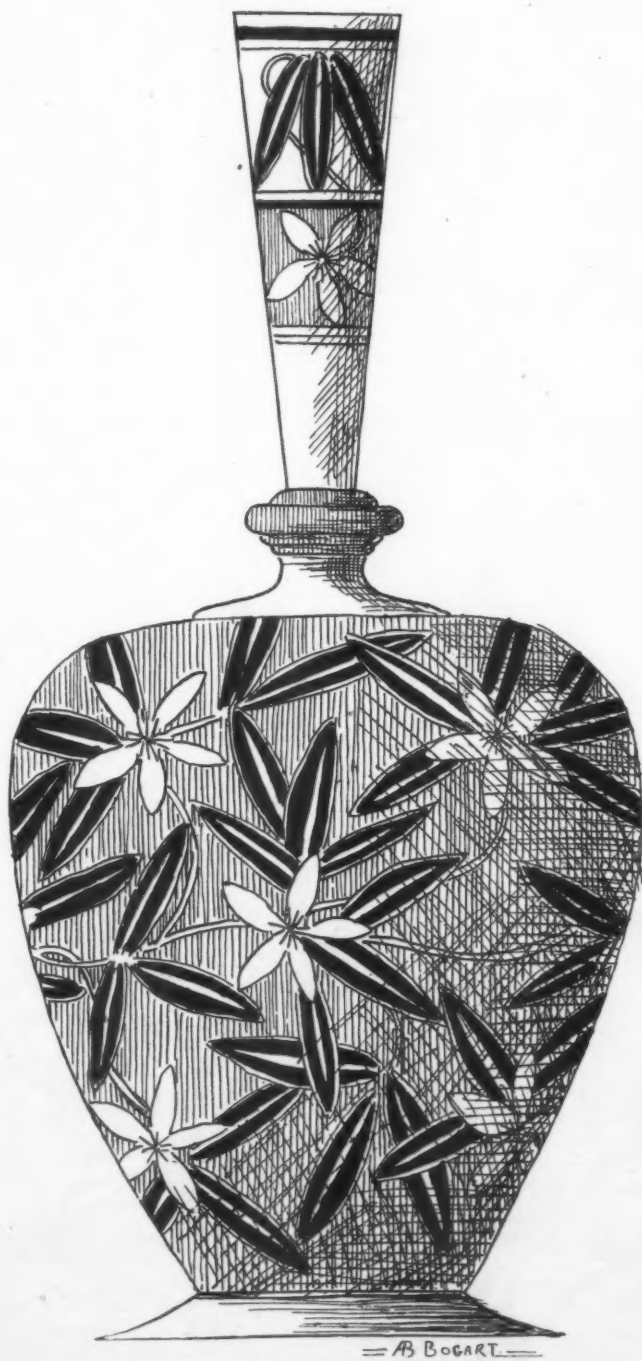
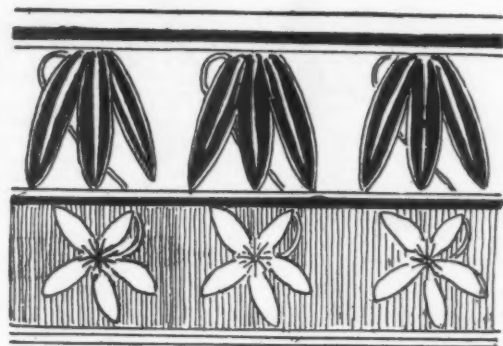
SALAD PLATES (CRESCENT SERIES)—NO. 3, CHICK-WEED; NO. 4, POTENTILLA (CINQFOIL).

ers; some of them are large, showy, even gorgeous. Beautiful as most of them are, there are many which are small and sombre in coloring. A large proportion have green or yellow blossoms. Some are white-flowered, with rose or purple markings. They are also of various shades of rose and purple. The yellow ones are rarely without brown markings, or the white without some yellow or green coloring. Bright red or scarlet ones are rare, and those of any shade of blue are rarest of all. Green and yellow and white are the prevailing colors. One of the three inner petals is usually peculiar in shape and color; it is called the lip, its object being to attract insects, which are, as a rule, necessary to fertilize these flowers.

THE orchid plate (Cattleya) which we give this month (the fourth of the series of twelve) is almost en-

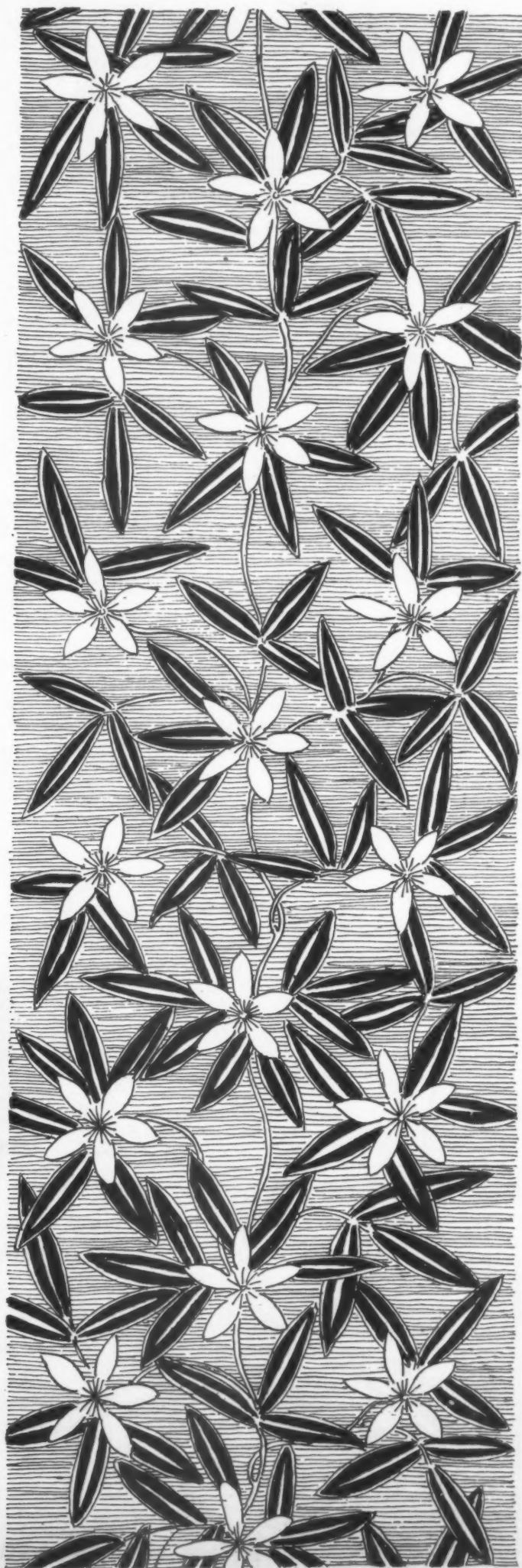
after the Royal Worcester style. The design is simple and needs no shading. Three colors are required, namely: mauve, egg yellow, and bronze green; also some ready prepared matt gold, a bottle of copaiba, some fat oil and turpentine. Two firings will be necessary. Wipe the vase over with turpentine and dry it with a clean rag. Put enough of the mauve powder out to tint the whole vase, with the exception of the base and so much of the neck as is undecorated. Grind the powder with turpentine until it is thoroughly smooth; then add some copaiba to it until it is thin enough to flow freely from the brush; apply the mixture immediately with a broad flat brush and pounce without delay until the tint is quite smooth and even. It is well to have always on hand some clean pouncers, made by tying up a little cotton wool loosely in some pieces of old, soft cambric or silk. When the tint is quite dry, transfer the





DESIGN FOR "ROYAL WORCESTER" DECORATION.

(FOR DIRECTIONS FOR TREATMENT, SEE OPPOSITE PAGE.)







DESIGN FOR A CARVED AND PERFORATED PANEL. (WILD ROSE.) BY CHARLES M. JENCKES.

design neatly on to the vase and with a sharp knife or scraper, sold for the purpose, take off the ground within the lines of the design as cleanly as possible, then grind up the egg yellow and bronze green separately with a little turpentine; add to each some fat oil, and paint in the flowers yellow and the leaves with the bronze green, leaving the light streaks in the centre to be filled in with gold later on. Lay the color in as flat as possible; re-touch where necessary when the first painting is dry. When this is done and the tint is again allowed to dry, make a raised outline to the entire design; also raise the stalks and centres of the flowers with gold paste mixed with turpentine and fat oil. It requires some skill to keep the line of the same thickness throughout. Next, before the first firing, lay on a coat of matt gold over the vase neck and rim only. It is best to buy the gold prepared on glass slabs, so that it only needs to be ground with turpentine until of a creamy consistency. Lay the gold on smoothly and sufficiently thick to hide the china beneath. Let this stand for about twenty-four hours, and the vase is ready for the kiln. After the first firing repaint the flowers and leaves if not sufficiently opaque; but take care not to let the paint run over any part of the paste which is now ready for covering with gold. Paint on the gold with a small brush. Also put in the centres of the leaves with a flat line of gold; this must on no account be done before the first firing. It will be well to give the neck and base another smooth coating of gold to enrich it. After the second firing, burnish the gold with a glass burnisher; it will probably be necessary to use an agate for the centres of the leaves, also for the outline, if it is desired that it shall be very bright.

These directions will be quite sufficient for those who have followed the instructions for Royal Worcester work given in recent numbers of *The Art Amateur*. "A Lesson in Royal Worcester Decoration," published last December, will, especially, be found valuable for those who have not yet attempted this now popular genre of china painting. Several other designs for this kind of decoration are in hand, and will appear from time to time.

Amateur Photography.

PHOTOGRAPHY FOR BEGINNERS.

I.—EMULSION PHOTOGRAPHY.

THIS series being written for those who are entirely unacquainted with photography, it has been thought best to begin it with a chapter on emulsion photography.

The sensitive film which is spread on glass, paper, or celluloid, is usually bromide, chloride, or iodide of silver in connection with some suitable vehicle, such as albumen, collodion, or gelatine. The chlorides, bromides and iodides being known in chemistry as halogens, that is, substances which in combination with a metal produce saline compounds, these salts of silver are sometimes spoken of as the haloid salts of silver.

The vehicle or substance first used to hold the haloid salt in suspension was albumen, and the sensitive film was produced by adding to it small quantities of a bromide or an iodide, such as potassic or ammoniac bromide or iodide; this was then spread thinly on glass and allowed to dry, when it was sensitised by immersion in a solution of silver nitrate; during the immersion the nitrate combined with the bromide or iodide, thus forming a haloid salt sensitive to light.

The process remained practically the same when collodion took the place of albumen owing to certain advantages possessed by it.

From the fact that plates thus prepared required to be used while still wet, this process was known as the wet plate process.

In order to remove the objectionable features of the wet process, experiments were early made to form the sensitive salt by itself, and then to mix it with albumen or collodion to form an emulsion which could be poured over the glass plate and used dry. These experiments were successful, and the new method of working was called emulsion photography.

It will be seen, therefore, that a photographic emulsion is simply a solution of albumen, collodion, or gelatine containing a haloid salt of silver, usually the bromide. The expressions "collodion emulsion," "gelatine emulsion," indicate nothing more than the substance with which the sensitive salt is combined or mixed.

Albumen emulsion, owing to its great slowness, is now

no longer used save in exceptional cases where excessive fineness of grain or deposit is required.

Collodion emulsion possesses some advantages over gelatine since it can be prepared more easily, is always ready for use to coat a few plates and the films set and dry more rapidly than gelatine films. But collodion films are neither so hard nor so rapid as gelatine films, and they will not keep good for so long a time. For these reasons our modern dry plates are coated with a gelatine emulsion.

Sensitive emulsions may be applied to paper and celluloid as readily as to glass. The most common use to which paper so coated is put is the production of positive prints either by exposure or by development. The well-known bromide, chloride, aristotype and transferotype papers are of this class. Paper coated with an emulsion is also used for making negatives, and the recently introduced ivory and flexible films are sheets of transparent celluloid coated with an emulsion.

II.—THE CAMERA.

The camera is nothing more than a mechanical contrivance to facilitate the exposure of the plate to the reflected rays of light passing through the lens, while protecting it from all other rays which would only injure it.

As it is necessary that some provision shall be made for securing sharpness of lines on the ground glass or focussing screen, most modern cameras are provided with some means of varying the distance between the ground glass and the lens. In the best forms this motion is imparted by means of a rack and pinion. Usually also the board on which the lens is mounted is capable of a vertical motion, and the ground glass frame is so mounted as to allow its top or bottom to swing out from the camera body. The purpose of these useful adjuncts will be described later on.

If possible the beginner should purchase a camera with a sliding front and a swing back. They add but little to the cost and they greatly increase the efficiency of the instrument.

The camera should always be provided with some means by which it may be easily and readily reversed, according as a horizontal or a vertical use of the plate will produce the best result with a particular view. The best method of effecting this without adding unduly to the cost and weight is to have the camera square, thus allowing the frame in which the plate-holder is placed to be reversed at will.

It is hardly necessary to say that an instrument whose sole purpose is to keep out all needless light should be absolutely light-tight. This should be most carefully looked after.

Good serviceable cameras fulfilling all these requirements can be bought at reasonable prices, and none others should be purchased.

It is not possible to give any specific advice as to the size best adapted to the wants of the beginner. The question of expense and of the cost of working largely determines the matter. The smaller sizes have the advantage of smaller cost, lower working expenses, greater ease of manipulation and lighter weight; while the larger sizes are better adapted to more serious work. The whole plate camera—that is, one which uses the $6\frac{1}{2} \times 8\frac{1}{2}$ plate—seems large enough for the beginner, while the small $3\frac{1}{2} \times 4\frac{1}{2}$ size will not be too small to produce good work. Intermediate between these are a number of other sizes which are much used, the 5×8 being, perhaps, the most popular.

The tripod is an important accessory to the camera, which must be firmly mounted to prevent vibration during exposure. The legs should be stout enough to be firm and rigid when set up, and they should slide or fold for convenience of transportation. The tripod head should be broad enough to afford a good base for the camera when screwed in position.

Plate-holders are necessary to protect the plates from light before and after exposure. They are usually made of wood, and double, to hold two plates. They are provided with slides which draw out when the plate is to be exposed. The holders must be absolutely light-tight and fit the camera-back accurately. Their usefulness will be prolonged if they are carried in a bag of black cloth to protect them from the sun.

A focussing cloth of velvet, rubber, or other opaque material, large enough to go completely around the camera, a focussing glass, a small spirit level and a note book will complete the field outfit, with the exception of the lenses, which will be considered in the next chapter.

W. H. B.

THE PHOTO-ZINC AND PHOTO-ENGRAVING PROCESSES.

IV.—STEREOTYPES AND ELECTROTYPES.

ADVANTAGE has been taken of the peculiar effect of light upon a bichromated gelatine film for the rapid and economical production of electrotypes and stereotypes from a high relief gelatine film without the intervention of any etching process whatever. When films of bichromated gelatine are exposed to light under a photographic negative and then immersed in cold water, the parts not affected by light will absorb water and swell; hot water will entirely dissolve them. In either case a high relief will be formed. In the former case the parts protected from the action of the light by the blacks of the negative will swell and form the relief. In the latter case the undissolved portions of the film—that is, the lines, will form the relief by the dissolving of the other parts of the film. This process is technically known as the "Wash-Out" process, while the former is called the "Swelled Gelatine" process.

The negatives for these, as for most other photo-engraving or printing processes, must be of that intense kind known as "black and white" negatives; full directions for making these negatives were given last month.

Only line drawings, engravings, wood-cuts, etc., can be directly reproduced by these processes without the adoption of some means of breaking up continuous gradations into dots or lines. Half-tone drawings, water-colors, oil-paintings, etc., may be prepared for the printing press by the introduction of a suitable system of lines or stipple as described in a former article.

For the "Wash-Out" process the negative must be made reversed, or have its film stripped from its support and turned. Full directions for these operations have already been given.

The sensitive films are made by first swelling three and a quarter ounces of any good soft gelatine (Coignet's or Nelson's) in sixteen ounces of cold water. When the gelatine is well swollen it is poured out into a porcelain dish and kept at a temperature varying between 100 and 120 degrees Fahrenheit for forty-eight hours, being repeatedly stirred to prevent the formation of a scum on the surface. It is well also to agitate the dish occasionally.

As soon as the decomposition of the gelatine is effected, six and a half drams of white sugar, two and a half drams of glycerine and seventy-five drops of ammonia are added, the mixture having been previously colored with sufficient finely powdered lamp-black, as not to destroy completely the transparency of a glass plate coated with it. Two drams of powdered bichromate of potash dissolved in the smallest possible quantity of water are then added and the solution thoroughly stirred. The mixture is next filtered several times through fine linen, removed to the dark room or drying closet, and kept at a temperature of about 135 degrees for twenty minutes.

In order to prevent the films sticking to the plates the latter are rubbed over with an oiled rag.

To secure an even coating and films of equal thickness, the plates are accurately levelled and a measured quantity of the mixture poured upon each plate.

Just previous to coating the gelatine is filtered into a beaker glass. All the vessels used, as well as the glass plates, should be warmed to about blood heat to prevent the setting of the gelatine before an even film is secured. The temperature of the coating room should be about 70 degrees, and it should be lighted only by yellow or weak daylight.

All scum and air bells are removed from the surface of the filtered emulsion with a piece of cardboard. The levelled plates are easily coated by pouring sufficient of the mixture to give a moderately thick film over the surface of each plate, using a glass rod or the tip of the finger to bring the coating up to the corners and edges of the plates. As soon as the films are firmly set they may be removed to the drying box to dry, or they may be allowed to dry in the coating room if it is efficiently ventilated and can be closed against all entrance of white light. Under the best conditions of ventilation the drying is necessarily slow, although in large establishments it is hastened by the use of rotary fans driven by machinery. The film must on no account be stripped from the glass until it is perfectly dry, or it will be pulled out of shape and shrivel up during the washing. When the film is perfectly dry it is cut around close to the edge, one corner is started, and the film is gradually pulled

from the glass. It is then placed in the printing frame with the glossy side in close contact with the negative. Under "black and white" negatives, which vary but little in density, the proper exposure is about fifteen minutes in the sun, longer of course in the shade or on cloudy days. Great importance attaches to the exposure. If it was too brief the finer lines and details will be washed away; and if too prolonged the delicate parts will be indistinct and there will be a want of sharpness.

The exposed film is developed in the dark room with a brush dipped in a can of warm water and rubbed over the film, flowing water over the film after each application of the brush. As soon as all the soluble portions of the gelatine are dissolved the film is immersed in alcohol for fifteen minutes to absorb the water and straighten the lines. It is then well washed and squeezed into perfect contact with a shellacked zinc plate. When dry it is inked up and a proof taken. If the proof is satisfactory the plate is electrotyped.

The Swelled Gelatine process. When only unreversed negatives are used, the Swelled Gelatine process must be employed, but two casts must then be made. The only difference between the two methods is in the treatment of the film after exposure. The same sensitive solution is used in both processes and the operations of coating and drying are the same in each. In order to secure absolute and perfect contact between the film and the negative, printing frames specially constructed for this class of work must be used. They differ from the usual frame only in having a stronger and more efficient system of springs, by means of which a greater and more evenly distributed pressure is secured.

Twenty minutes' exposure to sunlight under a good process negative will be sufficient. After exposure the plate is placed in the tray and sufficient cold water is poured in to cover the film. The water must be changed several times in order to remove the chromium salt, and the swelling process is allowed to continue until the tops of the swelled lines are parallel with the surface of the plate—that is, straight across, neither convex nor concave. A little practice will enable the beginner to determine the proper time for swelling.

After swelling, the plate is washed and hardened in a one to fifty solution of chrome alum in water. It is then rinsed and laid down upon a smooth stone slab previously oiled. The casting irons, well oiled, are laid around the plate and filled with casting plaster. Paraffine or wax may be used to make the cast, but the following plaster gives a more stable cast. Sufficient of casting plaster to fill the "clumps" is mixed to a thick paste with water and a pinch of borax or salt is added. The casting irons, which must be type high, are filled with this composition, all the parts being well filled. A brass-edged bar is used to bring the top of the cast down even with the top of the casting irons or "clumps." When the plaster is perfectly set, and not before, the "clumps" are removed and the cast taken from the gelatine plate. From this intaglio cast a high relief cast is made as described above. When the relief cast is set it may be removed from the intaglio cast by inserting a wide-bladed knife between the two and gently forcing them apart. From the relief cast a stereotype or an electrotype is easily made in the usual manner.

As the swelled gelatine process does not allow of any great depth of line, the stereotype or electrotype will need to be worked over by hand, the high lights being cut deeper and the wide and open spaces being routed out on the machine or by hand. The plate is then mounted on a wood block and sent to the press.

W. H. B.

ARTISTIC BLUE PRINTS.

BLUE printing is a favorite process with many amateurs on account of its simplicity and certainty. A first-rate blue print has a beauty and charm which make it very attractive, but high grade blue prints are by no means common. The negatives do not always possess the necessary pluck, and the ready sensitized paper of commerce leaves much to be desired.

Some time ago I stumbled upon a method which with proper negatives yields results vastly superior to any

that I have hitherto been able to obtain, besides doing away with the bother of mounting the prints on cards.

The foundation of the process is a good quality of cardboard well sized, but not glazed; it is about the weight of three-sheet Bristol, but is not so expensive. The board is cut sufficiently larger than the negative to leave a good, liberal margin. I use 8x10 sheets for 6½x8½ negatives. The sheets are sensitized with equal parts of the following solutions, mixed just before using:

Red prussiate of potash.....	50 grains.
Water.....	1 ounce.
Citrate of iron and ammonia.....	100 grains.
Water.....	1 ounce.

The sensitizing is best done by means of a Bucklis brush, which is nothing more than a piece of soft white flannel, folded over once or twice, and tied over the end of a strip of glass three or four inches wide. This is dipped in the solution, drawn across the edge of the dish once or twice to remove all excess of solution, and brushed over the card in all directions to secure an even coating of a golden hue.

The next step is to cut from thin black paper a number of masks of the same size as the prepared board, and having central openings somewhat smaller than the negatives. These openings may be of any desired shape, and it is well to have two for each printing-frame. Their object is to protect the margins of the boards from the action of light, that they may wash out clean and white.

A sheet of clean white glass is placed in the frame, over this one of the masks, and then the negative is arranged in the desired position and covered with a second mask. The prepared board is then laid on the negative, the back of the frame closed, and the printing done as usual.

The printing must be quite deep, as very much is washed out.

The best way to wash the printed sheets is to use a rose tap carrying warm water until nearly all the soluble matter is removed, and then to wash for an hour in running water.

The final result will be a print of a beautiful rich blue, showing nearly as much detail as a good silver print, and with a broad white margin. If desired a plate mark may be put in before the prints are quite dry. This adds greatly to the appearance of the prints and is easily done.

A sheet of hard cardboard is cut sufficiently larger than the printed picture to allow a half inch margin all around. A piece of glass of the same size and a copying-press or other effective means of securing a good pressure complete the outfit.

The glass plate is laid down over the picture and moved about until the picture is accurately centred; two or three light pencil marks are made on the edges, the glass removed and the cardboard substituted, the pencil marks serving as guides. The two are then placed in a folded sheet of white paper and placed in the copying-press and a good pressure applied. In a few moments the cards may be removed, when a distinct impression of the plate card will be found sunk into the board. The corners of the plate card should be slightly rounded off.

If any of the readers of The Art Amateur wish to try this process and are unable to procure suitable board, I shall be pleased to supply them with the kind I use, together with sample prints.

W. H. BURBANK.

A DISCUSSION OF THE DETECTIVE CAMERA.

IN a recent number of The Art Amateur we gave an account of the interesting exhibition of artistic photographic work by members of the New York Society of Amateur Photographers. A discussion of the so-called detective camera, held at the rooms of the society, 122 West Thirty-sixth Street, brought out the opinions of a great many amateurs concerning that instrument, and a report of the conclusions generally arrived at will, we are sure, prove acceptable to many of our readers. In the first place, we should, perhaps, state what the detective camera, or "artist's camera," as its inventor would prefer that it should be called, is. Essentially, it con-

sists, like all other cameras, of a dark box, with a lens and shutter at one end, and a sensitized plate at the other, at the proper focal distance from the lens. Add what is called a "finder," to be described presently, and some simple means of instantaneously dropping the shutter, and you have all the necessary elements of a detective camera. Any one can, of course, build one for himself, buying a good lens, a plate-holder and a supply of the most sensitive plates from a dealer. This last point is of the greatest importance, for the camera must do its work instantaneously, not only because it is intended more particularly for subjects and effects that will not stay, but also because, being carried in the hand or supported on the arm, it cannot have the steadiness necessary to prevent blurring during a long exposure. For the same reason, the drop shutter must work instantaneously. In the simpler forms of the instrument, it is a piece of blackened tin, or other metal, fixed on a pivot on the inside of the box, so as, when dropped, to completely cover the lens and prevent the passage of light through it. It is generally arranged to be raised by means of a small lever, which may be one with the shutter itself (cut out of the one piece of tin or brass), projecting through a slot in the cover of the box, a small ratchet or other catch to keep it in place and a string or knob working a spring to displace the catch and allow the shutter to drop instantaneously. The exposure, regulated by raising the shutter and dropping it again, should be very short; there are some automatic devices for determining it; but as a great deal depends on the judgment of the operator, an ordinary amateur had better do without them. The "finder," already mentioned, is a small plate of ground glass fixed in some part of the box easily examined, usually in the top, near the front, and covered when not in use by a flap of the leather handle used to carry the box. A very small lens in front, just above the working lens, throws, by means of a reflector, an image of the object on the finder, and thus one is enabled, without lifting the camera to the eye, to be sure that it is properly pointed. Nevertheless, the usual ground glass plate and spy-hole at the back of the camera are generally provided; for the finder does not enable one to see whether the instrument is properly focussed. Commonly, there are two finders, one at top and the other on one of the sides of the box, because the plates used being oblong, by turning the box on its side one may obtain a horizontally longer view, while by holding it right side up, so to speak, one gets a view which takes in more of the perpendicular. With a common cigar box fitted with lens, finder and slot for plate-holder and ground glass very good work may be done; but most of the cameras manufactured contain in addition the usual "bellows" for regulating the focus, and the box is lengthened to contain from half a dozen to a dozen plates. A small camera with fixed focus and a sensitive film roll instead of plates is also manufactured; but it only occasionally gives good results, and its pictures are too small to be of much use to an artist.

Of the fifty or more communications read by our secretary at the meeting of the society on January 8th, the greater number referred to the desirability of improving the arrangements for using the roll of sensitized film, or a number of films, so as to do away with the need of carrying a bulky and cumbersome quantity of plates. Some improved method of withdrawing and changing plates was also held to be a desideratum. It was generally agreed that the cameras, as made, were not deceptive in appearance, and therefore were not useful for what may fairly be called detective work, such as taking a human subject unawares. It was thought, by one writer, that the machine might best be given the form of a satchel. The best way to hold it, however, was decided to be under the arm—rather an awkward way of holding a satchel. It was considered by some that some trustworthy automatic means of regulating the speed of the shutter would be a boon. Finally, large lenses and correspondingly large finders were almost unanimously held to be absolutely necessary to bring the instrument up to its fullest capacity. It seemed to result from the discussion that the simplest form of the instrument as described above, if fitted with a good large lens, was the best for artistic purposes.



THE HOUSE

HOME DECORATION AND FURNITURE.

VIII.



UST as the first consideration in architecture is to make a building declare its purpose—that is to say, to show unmistakably the uses to which it is to be put, so every room in a house should be equally expressive and have its own individuality.

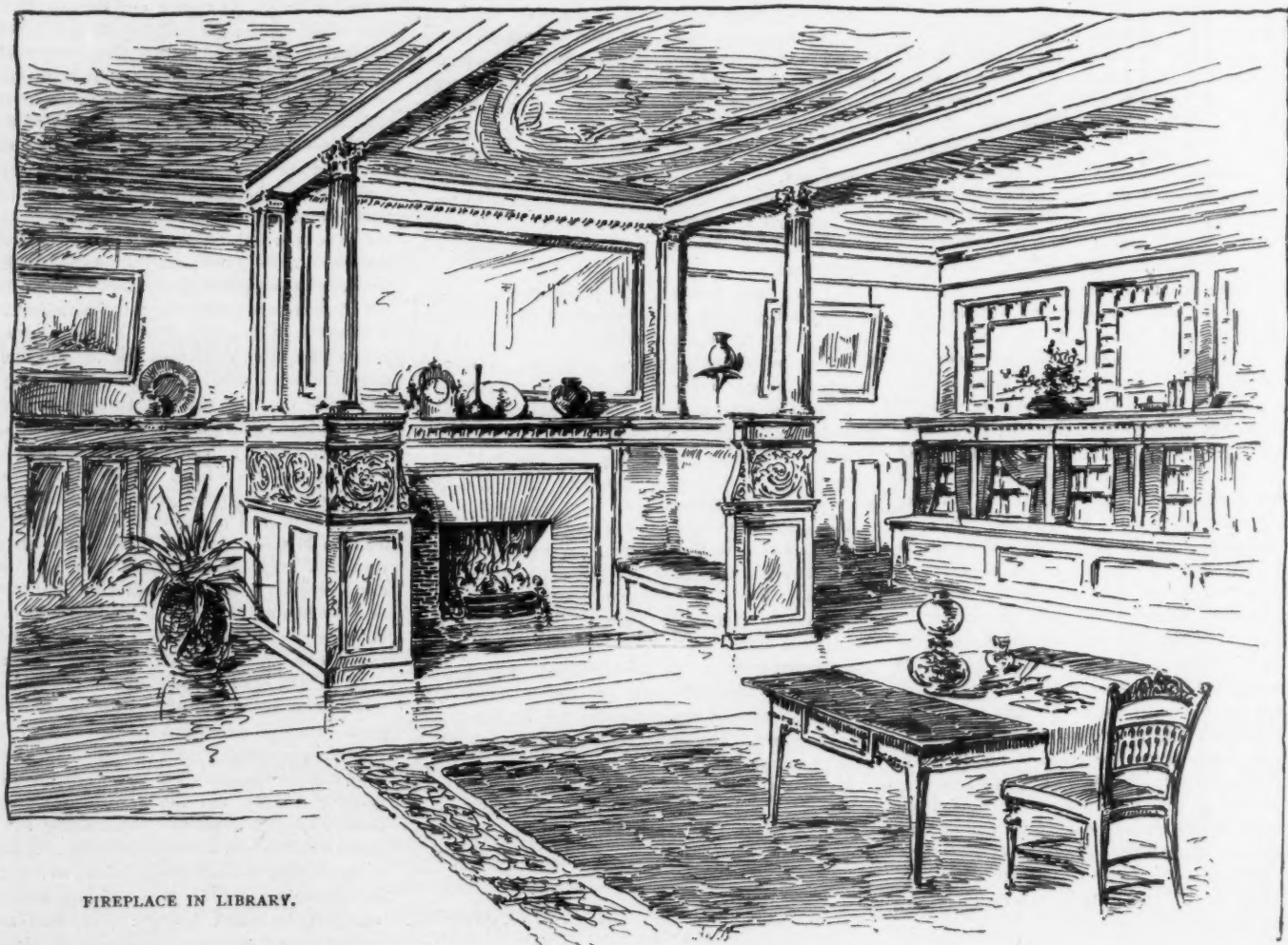
This seems a trite saying enough, but if you stop to consider, the majority of rooms one sees are perfectly non-committal. The usual upholsterers' regulations, or the dicta of the furniture salesman, are not enough to rescue an apartment from a commonplace dead level. These gentlemen will tell us that the dining-room, for instance, must be dark in color, and the woodwork

hall or dining-room should not look dainty and light. The expression of a room is a more difficult matter to manage. The hall should express hospitality, the dining-room should be cheerful, the library quiet. How to obtain these results is not so easy to say; but by following the stock directions and the conventional methods, success is by no means assured. I have made a library in white and gold and finished another in ebony, and they both had the expression for which I strove—that of a restful, quiet room for reading. I have finished dining-rooms in light tints and made parlors rich in color, and again attained my object, the dining-room looking like a dining-room and the parlor like a parlor.

It is as impossible to say just why this is so or how it is done as to give precise rules for selecting colors or designing ornament. Much may be told, of course, and negative advice given in abundance—in fact, the things not to be done are legion; but a knowledge of form and

touched with gold leaf. The walls from the bookcases to cornice were treated as a frieze, which, with the ceiling, was decorated in the lightest tints of yellows, with a very little warm pink. The draperies were of the most delicate India silk, and the window was glazed with leaded "ripple" glass, which substituted a design of graceful lines in a field of silver for the view of the neighboring brick wall.

In the other case, my library was well lighted by a large bay facing a garden. Dwarf bookcases covered the walls between the doors and window except on part of one side, where the open fireplace was situated. Part of the bookcases were arranged for portfolios—writing desk and shelves for curios. The wood used was cherry ebonized. I covered the walls with a leather paper of a rich golden color, and on the oak floor were many brilliant rugs, and others were thrown over the window seat in the bay. The curtains and portières were of soft-



FIREPLACE IN LIBRARY.

must be oak; the parlor must be white and gold; the hall have a high dado, and so on. After following these artistic formulæ we find to our disappointment that the rooms lack just the expression which we sought; for rooms, parts of rooms and mere pieces of furniture have expression. The total depravity of inanimate objects has been dwelt on by various writers, but the expression of the objects often escapes us. A chair, for example, may look inviting or unfriendly, stable or unsteady. It is not enough that it is comfortable and strong; but it should look as if it would bear one's weight and be a cosy resting-place. There are some pieces of furniture that always seemed to me as if they probably danced around when no one was looking, while others seemed to be immovably planted in the various positions. In designing furniture this expression must always be thought of. The chairs in a Louis Quinze salon must not look heavy, and the furniture in a formal

color must guide one as in painting a picture. We must rather feel the spirit of a design, and intuitively select the proper combination of lines and tones. In the instance I above cited—the white and gold library—the treatment, while seemingly entirely inappropriate, was merely the result of studying the conditions of the problem, and a conviction, in this particular case, that light tones would be most suitable.

The room in question was scantily lighted by one small window that looked out upon a dreary prospect of brick wall. After lining the wall with bookcases, which, to accommodate the required number of volumes, had to be rather high, there was but little space left for easy-chairs. The detail of mouldings, carving, spindles, etc., was perforce very delicate, but only by the use of cream white paint and a little gold did I produce a cheerful room. The paint was rubbed down to a hard smooth finish, the carving and principal mouldings

est reds, and the whole room when completed had a restful look; the light, tempered by yellow silk sash curtains, blended the black, red and gold together, so that, while looking rich, the effect was not crude nor gaudy.

The mistake is often made of treating the rooms in a house of moderate size in too formal a manner. The scheme of decoration that would be suitable for an apartment twenty feet wide and thirty feet long is eminently unfit for a room twelve or fourteen feet square, and such a room more often constitutes the problem for the decorator than the former. There are but few palaces, but many homes, and the question of how to make these homes beautiful, cosy and livable is not too readily answered.

One of the brightest little dining-rooms I know of was one in which the conventionalities were quite ignored. It was wainscoted five feet high in pine, which, with the rest of the woodwork, was painted white;







PLATE 728.—DESIGN FOR A SCREEN PANEL
THE FIRST OF A SERIES OF FOUR. * TO



GREEN PANEL. "Spring."

TO BE EMBROIDERED OR PAINTED.

THE HOUSE

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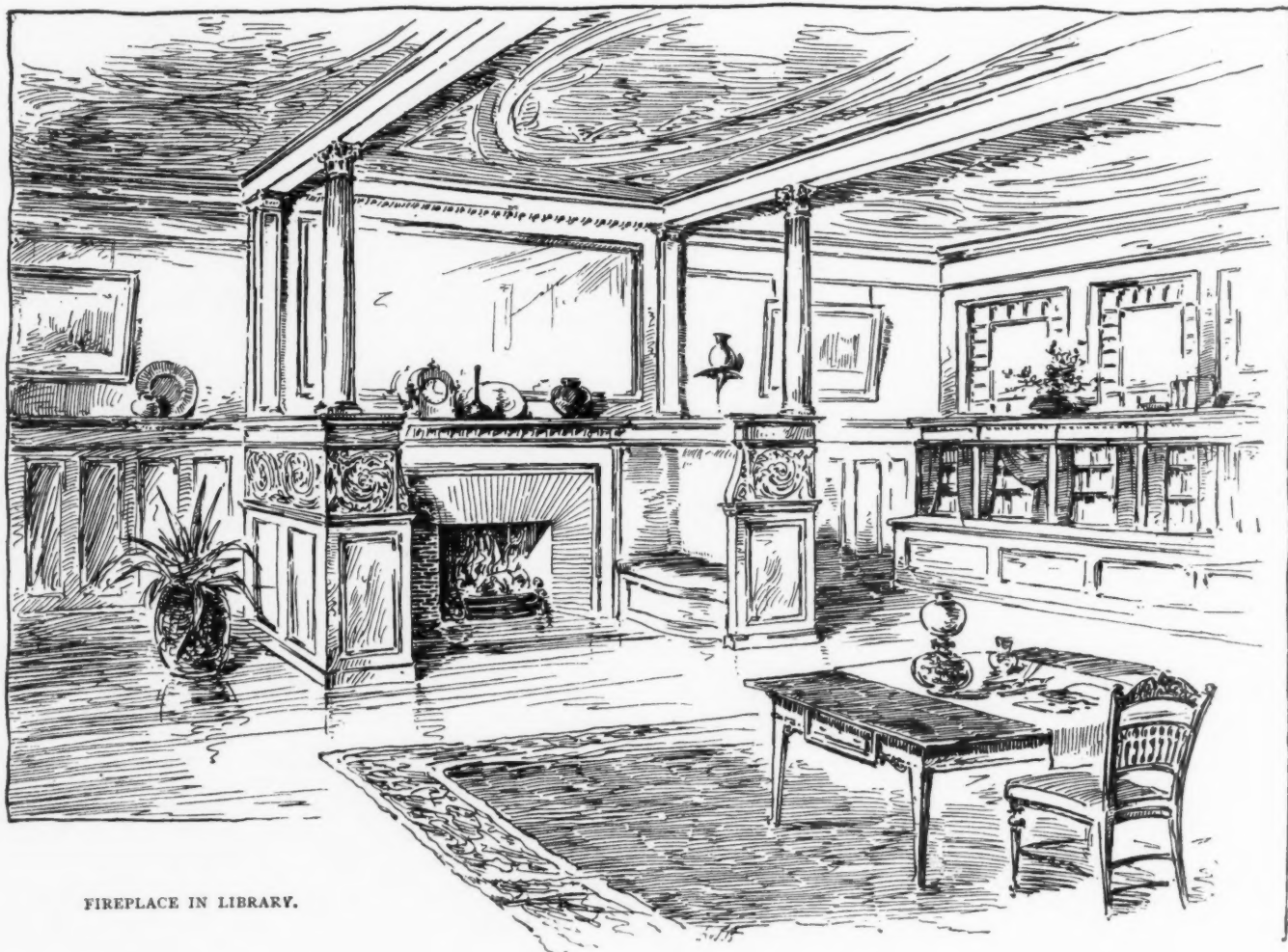
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not a blue or cold white, but rather an ivory tone. The walls were covered with a bright yellow paper of conventional foliage. The ceiling was divided irregularly by small moulded strips of wood, also painted white, and the plaster between a dainty yellow, much lighter than the wall. The windows were made like English casements, divided into small panes of glass, and were recessed, giving place for low window seats. The mantel was broad and low, also of white painted pine. It had a broad shelf supported by delicate carved pilasters (the only carving in the room) and a series of panels over the shelf, not over twelve inches high. The facing and hearth were of "Tiffany" brick, as it is now called, which, when laid in masses, gives a soft gray effect.



SUGGESTION FOR A CORNER BOOKCASE.

The floor was of yellow pine. While such a treatment would be simply out of question for a large formal dining-room, or even for a breakfast-room of a pretentious house, it was nevertheless a most charming apartment, and although facing north, was sunny and cheerful always.

Probably the difficulty that besets the path of the architect, designer or decorator is, if we try to formulate it, a question of scale—that is to say, to keep things in their proper relation to each other. I have often seen a ceiling entirely overpower the rest of the room because its scale either of color or of parts was too large. One of the most charming ceilings I ever saw was, on the other hand, painted in too small a scale, and the minute ornaments suffered by the relative coarseness of the walls, wood-work and, in fact, everything else in the room. Now that there are so many wall-papers for sale in the shops, of large, bold floral designs, there is danger, if we use them heedlessly, of making the walls of our rooms too strong, and resulting in the effect of advancing from their position. The balance of parts is an extremely nice question: the size of the doors and windows, the width of the trims of these doors and windows, the depth of cornice, size of mantel—all must be considered together and in relation to the whole apartment.

The use of transoms, as in the accompanying sketch, helps to bring high doorways into scale, besides

their other advantages. The upper one is made simply of interlacing strips of wood, while the lower one depends on carving or inlay for its decoration. Both these door-heads have the same "motif," both have the centre opening and shelf for bric-à-brac; but one is carried out so as to suit a simple apartment, and the other in a more formal, richer and consequently more expensive manner.

In the drawing of a library with fireplace and seats I show a large room, and the screen around the fireplace is a device to "give scale" to the room. Besides, it affords a cosy corner in what otherwise would be a simple rectangular room, and combines well with the general lines and decorative divisions. In a smaller room such a treatment would be forced, and a different solution of the problem would be necessary.

A large piece of furniture, such as the oaken chest here shown, may be brought into scale with less massive surroundings by a little delicate detail, such as carving or iron-work. The device will be found useful in harmonizing the different parts of a design or composition. The corner bookcase, for instance, should have the lower panel and decorated upper moulding carved or painted (according to the expense decided upon) in the scale of its surroundings.

While carpets are so often ill suited to the positions, we notice that rugs are seldom out of scale. This is because the detail of rugs

—referring, of course, always to antiques—is generally small in scale, even if the general subdivisions of its design are large. The same may be said of mosaics, the minute network of lines bringing even the most ambitious work of this kind in keeping with the other decoration. Stained glass is another example of this, and the scale may be varied according to the size of the various pieces of glass or the fineness of the leading. In fact, it will be seen on reflection that stained glass is merely a mosaic done in transparent pieces of glass instead of opaque substances. The painted glass is most unsatisfactory unless it is the work of a master, and even then the best of such work looks a

little thin compared with the more vigorous leaded mosaic glass. The latter is purely conventional, but it takes advantage of the limitations of the problem in the best way. In our houses we can use leaded glass to great

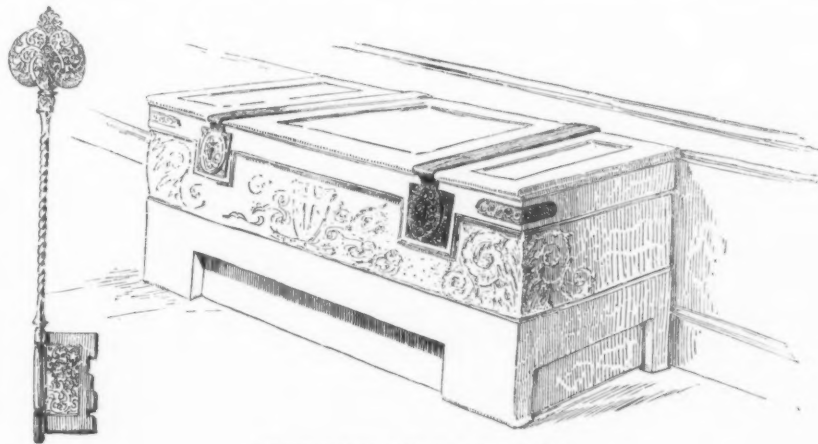


SUGGESTION FOR TRANSOMS.

advantage. Often the outlook is unpleasant or uninteresting, and we need the light; then a window of cathedral or rippled glass of the lightest tones, leaded in a pleasing pattern, gives a pleasant substitute. All sorts of geometrical figures are suitable for the purpose, from simple squares to the most minute design. Bull's-eyes or jewels catch the light prettily, but should be sparingly used. ARCHITECT.

AN IMPORTANT DECORATIVE PAINTING.

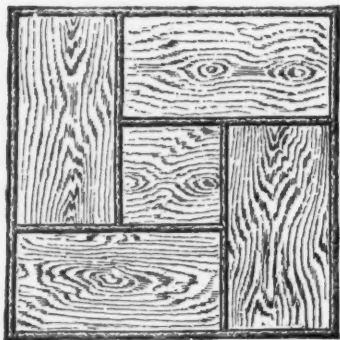
THE most important decorative painting that has yet been attempted in America has just been finished by Mr. John Lafarge in the Church of the Ascension (P. E.), Fifth Avenue and Tenth Street, in this city. The church is Gothic, with centre aisle, two side aisles and clear-story. The windows and the arches supporting the clear-story are in the early, pointed style. The ceil-



CARVED OAK CHEST FOR A HALL.

ing, however, is nearly flat and is divided into square panels, suggesting, in spite of its unimportant corbelled beams, that of a Roman basilica. This incongruity has left the question of the architectural treatment of the decorations an open one. In the windows, several of which have been filled with very rich stained glass, Mr. Lafarge has wisely attempted a compromise between the Classic or Renaissance treatment, which he has made dominant elsewhere, and the Gothic. This has necessarily resulted in a certain indecision and weak-

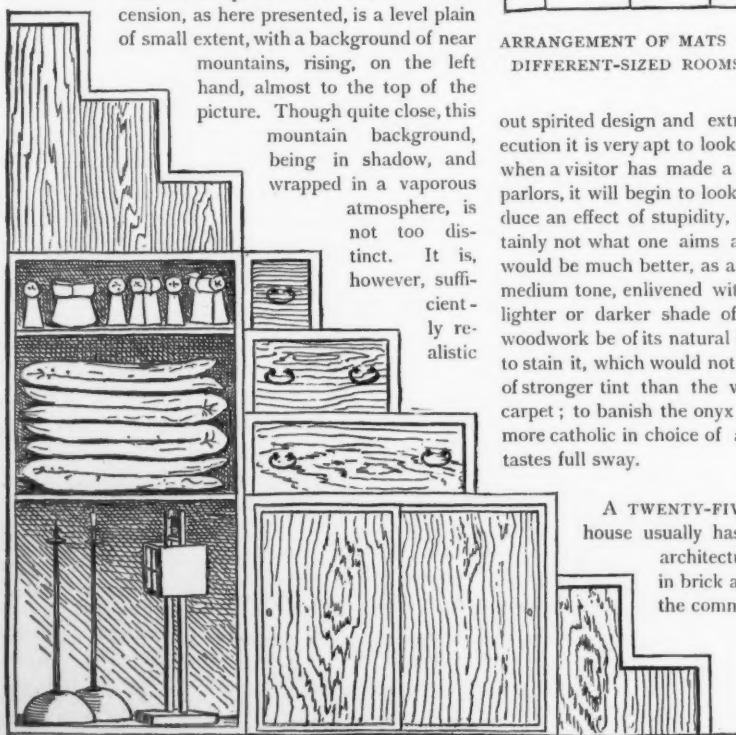
ness of impression; but it was evidently the only thing to do to prepare the eye for the great semicircular arch framing in the whole of the wall space above the altar, on which he has put his principal composition. This



JAPANESE PANELLED CEILING.

arch, with the pilasters from which it springs and a pair of large rosaces in the corners, left at top between it and the ceiling, is ornamented with delicate reliefs and is richly gilt. The picture which it frames in contains about thirty figures, larger than life. The subject is the Ascension. In the middle of the upper part the figure of Christ is borne up between two choirs of adoring angels, so disposed as to have the effect of a nearly complete circle about Him, broken only at top and bottom. On the ground are the disciples, also circularly grouped, as if their Master had risen from among them. A few figures are placed to right and left, outside the circle. This composition recalls in its main lines that of several pictures by the great Italian masters, notably Raphael's "Transfiguration." The studied flow of the draperies, the attitudes and expressions of the various figures, even the mild though warm color-scheme adopted show the same influence. If it were not for the part that the landscape background is made to play, there would be little evidence of any remarkable originality of conception. But the artist has managed, without taking from the strictly decorative aspect of his work, to surround his figures with light and air, and to add a new element of impressiveness to the scene by his treatment of earth and sky. He has succeeded—to use an image which church-goers will understand—in putting new life into the old text without materially changing either its

letter or its spirit. The scene of the Ascension, as here presented, is a level plain of small extent, with a background of near mountains, rising, on the left hand, almost to the top of the picture. Though quite close, this mountain background, being in shadow, and wrapped in a vaporous atmosphere, is not too distinct. It is, however, sufficiently realistic



JAPANESE COMBINATION OF STAIRS, KITCHEN CLOSET, DRAWERS, AND CUPBOARD (CONTAINING PILLOWS AND MATTRESSES).

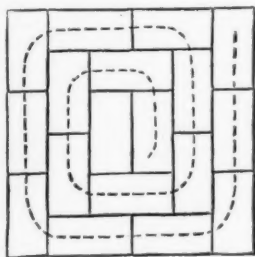
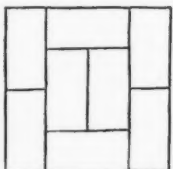
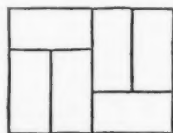
to give the floating figures something of the appearance of a rising and dissolving wreath of mist. Thus, without forcing that interpretation upon the spectator, he is enabled to conceive the occurrence depicted as more or less imaginary—a comfortable concession to those of little faith.

The wall beneath the painting is lined with marble slabs, with, back of the communion table, a richly decorative mosaic of Byzantine character, surmounted by two angels in high relief, the latter the work of the sculptor, St. Gaudens.

In most of the stylish new dwellings now being put up in the northern part of New York City, the interior finish shows evidence that the eclectic tastes of the day have spread to the builders, and that these gentlemen, under the pressure of competition, are gradually acquiring some knowledge of the various systems or styles of decoration, and of how to combine them. Just as some dressmakers seek every opportunity of learning their art from the actresses for whom they work, our builders have been learning from the architects, until now, within certain lines, they can do very well without them.

* * *

The parlor which the family are really expected to use is very different in appearance, and, until furnished, is almost colorless. The walls are bare, the woodwork is painted or enamelled white.



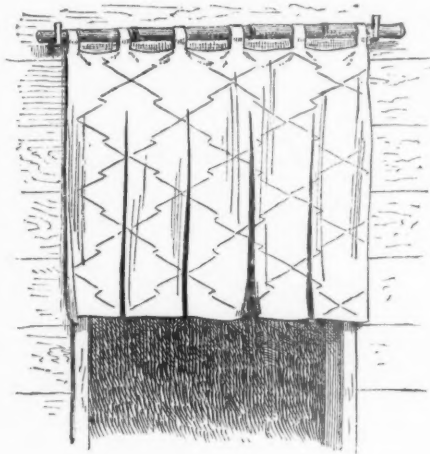
ARRANGEMENT OF MATS IN DIFFERENT-SIZED ROOMS.

out spirited design and extremely clever and careful execution it is very apt to look both cold and frivolous; and when a visitor has made a round of a number of such parlors, it will begin to look stupid as well. Now, to produce an effect of stupidity, coldness and frivolity is certainly not what one aims at in furnishing a parlor. It would be much better, as a rule, to choose a paper of a medium tone, enlivened with an arabesque pattern of a lighter or darker shade of the same color; to let the woodwork be of its natural color, or, if that be too light, to stain it, which would not hide the grain; to use stuffs of stronger tint than the walls, but not so dark as the carpet; to banish the onyx and ormolu; and to be far more catholic in choice of accessories, giving individual tastes full sway.

* * *

A TWENTY-FIVE or thirty thousand dollar house usually has a façade of some special architectural pretensions—something in brick and brown stone a little out of the common; at least, it is not duplicated in the same block. You enter a vestibule wainscoted and paved with marble, perhaps even with mosaic. Instead of a globular brass affair, stuck all over with colored glass "jewels," a handsome

lamp in wrought iron depends from the panelled ceiling. The inner door has stained-glass lights and transom, but of less atrocity than formerly. The inner hall and the formal reception-room (an unnecessary sacrifice to Mother Grundy) opening off it are still wainscoted or half wainscoted; in the latter case, the upper wall surface being in some imitation of stamped leather, very often terminated by a panelled frieze supporting a panelled ceiling. In these latter positions California redwood is coming rapidly into fashion, as it is a beautiful



SLASHED CURTAIN AT JAPANESE DOORWAY.

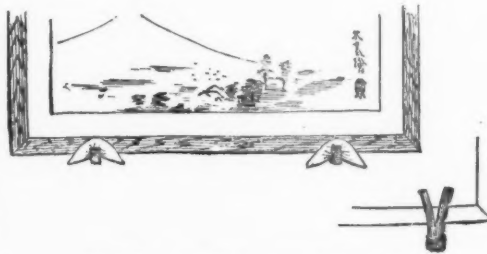
wood, of extremely rich color, and easily worked. It is quite cheap, but is too soft for use in positions where it might be accidentally exposed to hard knocks.

* * *

PERHAPS, in the fulness of time, our builders may come to treat these rooms also with some regard for what are likely to be the wishes of their occupants, and to reserve the outcome of their own genius for the decoration of barrooms. If they knew how much ingenuity, trouble and expense it costs merely to cover up their absurdities and their bad work, perhaps their consciences might be touched. But it is safe to say that a moulding mill has no conscience; and until the revolution which we seem to be going through is complete, it will be necessary to cover up all the woodwork in upper story rooms with draperies, or disguise it with dark paint, or both. The latter plan is the best; for curtains and portières properly hung cannot be depended on to cover the woodwork at all times, while dark woodwork, left bare, would necessitate dark color throughout the room, which would be very undesirable for a bedroom. Our city bedrooms will long offer a field for the skill and taste of the household artist, not exactly promising, but one that calls loudly for the laborer.

HINTS FROM JAPANESE HOMES.

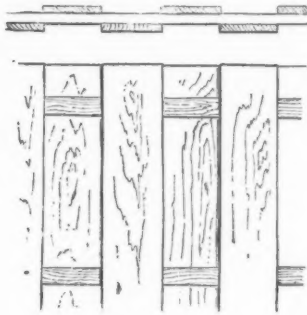
THE Japanese house is built to suit different wants from ours; the people have different habits, different social requirements. The lightness of the construction is well suited to a country where seismic disturbances are not uncommon; and, perhaps, the comparatively unfurnished state of the living-rooms might be traced, in some degree, to the same cause. Yet there is much in these houses which might be copied



FRAMED PICTURE WITH SUPPORTS.

by us, at least in our summer residences; for the Japanese build with especial care to secure coolness and fresh air in summer. Professor Morse's very attractive book on "Japanese Homes and Their Surroundings," published by Ticknor & Co., will

give the reader all necessary details about the construction of all sorts of dwellings in Japanese fashion. We will here bring together some of the hints as to decoration which are scattered through his volume, availing ourselves of the kind permission of the author to use such of the illustrations as may suit our purpose.



ORDINARY JAPANESE WOODEN FENCE.

It may be premised that, as in Japan everything is in keeping, most of the suggestions from the book will be found more available for country than for city houses. The Japanese are a poor people, and their interior effects are obtained with the very simplest means. Their constant idea in building is to make the structure itself beautiful, or, at least, slightly within. They pay no attention to exterior appearance, satisfied, as regards that, with the results of their habitual neatness. But the woods, plaster and paper used for interior finish, which with them is only another word for interior construction, are chosen so as to secure harmonious color, and are fitted together with great care. With us, plaster and woodwork are generally meant to be hidden out of sight with paper and paint, and, in consequence, are almost always roughly and badly done; with them, the handiwork is so good as to be a source of pleasure in itself. It is quite possible to imitate them in this by employing a superior grade of workmen, saving the difference in wages by avoiding the necessity for covering up their work. Indeed, in many country houses of recent erection, the upper rooms are so treated, and the effect might be quite satisfactory if an effort were made to secure a good tone of color by choice of materials. The Japanese, when they build a plastered wall, hardly ever use white plaster. They have various ways of tinting it, the most common being with an ochreous earth of a reddish brown color. Occasionally, the white plaster is treated, before it dries, with a dredging of fine iron dust or filings, which, rusting, stains the wall a rich yellow or orange. Sometimes pulverized shells are mixed with the earth and lime.

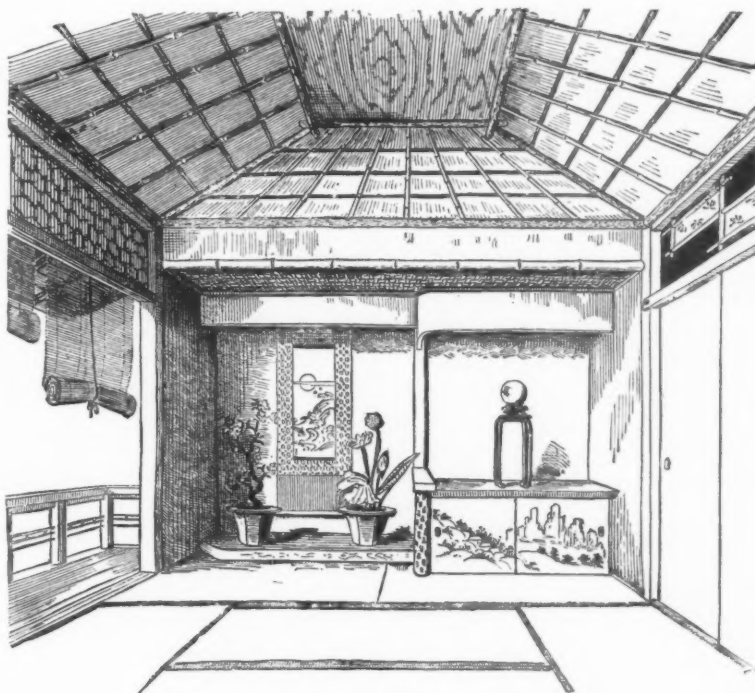
The color of Japanese building paper is either brown, like that of our mat-surfaced wrapping papers, or a creamy or grayish white. The wood is most commonly cedar, and

is left as it comes from the carpenter's plane. Some of the posts are not even shaped; at times they are used with the bark left on. Bamboos, either brown or yellow, take the place of our moulding strips. Thus, as a rule, a fine warm tone, made up of the warm white of the paper screens which serve for partition walls, the reddish cedar and the brown plastering, results from the mere choice of building materials. The straw white of the floor mats and their black borders, though furnishing a

strong contrast, are still in tone. The paper screens may be enlivened with a slight dotting of gold, or may

bear a few sketches, usually in India ink. The space between the wall-screens and the ceiling, corresponding to our frieze, is filled with a perforated board or lattice-work ornament. The ceiling itself is in cedar boards or panels, the divisions being marked with bamboo. The window is in lattice-work; the sliding doors to the cupboards, if there be any, in pictured silk or paper, and, with the exception of a hanging scroll or two, or a vase of flowers, nothing more is needed to make a very charming room.

Several of the details just mentioned might often find a place in our rooms. The spaces between doors or windows and ceiling, often of different heights, and cutting awkwardly into a frieze, might be filled with a perforated panel, or a piece of ornamental lattice-work. Given a good design, the former may be made by anybody with a scroll-saw. The latter can be bought so cheaply at the Japanese stores that it would not be worth while to attempt to make it. Wooden ceilings are now so common that it is only necessary to say that their color should not be decided on without determining, at the same time, that of all other large surfaces in the room, to make sure of harmony. Georgia pine and cherry, the latter stained mahogany color, are both of them handsome enough to be used for this purpose. We are not likely to substitute paper wall-screens for our permanent partitions, but our plaster might be toned, instead of leaving it a glaring white, or tinting the surface in distemper, to come off on our clothes. Pro-



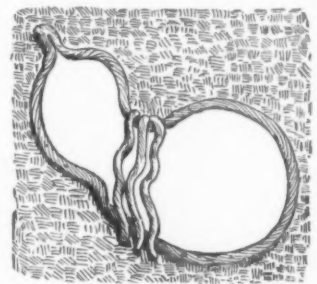
GUEST-ROOM OF A JAPANESE COUNTRY HOUSE.

fessor Morse thinks, not without reason, that we might adopt the Japanese custom of displaying but one or a few works of art at a time, and these in a place specially fitted to receive them. In Japan, one of the two recesses already spoken of, and which are to be found in the guest room or parlor of every house, is devoted to this purpose. It would certainly be a great improvement in many of our houses if the rooms were stripped of the majority of the objects crowded into them, and if these latter could be shown, a few at a time, in a good light, and so as to help and not injure one another's appearance.

Little use is made of curtains in Japan. Large ones of split bamboo, not unknown here, are used to shade the veranda in summer, and in the residences of the former Daimio, these were sometimes replaced by cloth, or even silk. A room is occasionally made in the fire-proof storehouse attached to most Japanese dwellings of the better class, by putting up a wooden framing and hanging this with a light cotton stuff. An old form of screen, perhaps now obsolete, is shown in the picture-books. It consists of a pair of wooden uprights close together, a block on a stand and a transverse bar at top, all lacquered, with a curtain of some rich stuff hanging from the bar low enough to sweep the floor. Like the curtains in the storehouse, this was probably adapted

from some similar article of camp furniture. We all know, by this time, the hanging portières of beads, through which one may pass without lifting or putting them aside. A cloth portière which has the same advantage is often seen in Japan. It is simply slashed from the bottom to near the top, so that the wind or a visitor may pass through without lifting the entire curtain, while it still affords a sufficient protection.

In several matters connected with the surroundings of the house, especially the garden, the Japanese show a good deal of ingenuity. Fence-posts are at once preserved from decay and ornamented in a peculiar way, as follows: One or two straw ropes are coiled around the post (if two, in opposite directions) and are well wetted. The post is then put in the fire and charred as much as may be considered necessary to preserve the wood. The wet straw protects the wood under it from

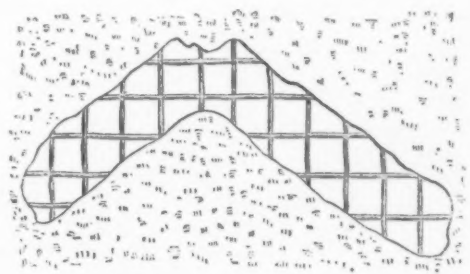


RUSTIC OPENING IN JAPANESE SUMMER HOUSE.

the fire, and when the post is removed it is marked either with a spiral line or with lozenges in dark and light. The Japanese make use of many odd materials in gates, fences and garden buildings. A piece of worm-eaten wood from a shipwrecked vessel is a godsend to the Japanese builder. He will make out of it shelves, gate-bars, what-not; and in the garden it will furnish him with flower-pots and brackets. He is very ingenious in rustic work, and, as he is fond of windows of curious shapes, he will often frame them with branches of trees or with dead vines, to represent by the opening a gourd, a mountain, or some other strange shape, as shown in this column.

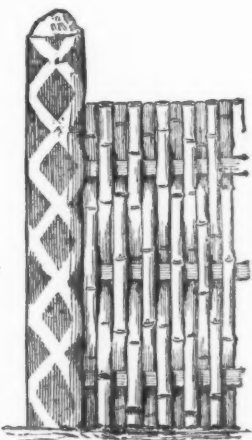
The Japanese method of supporting pictures might occasionally be adopted by us in the case of lightly framed water-colors and prints. These are held up by iron or bamboo supports fixed in the wall under the frame, which is protected by little cushions of red crape. The kakushi or strips of painted wood to be found in our Japanese stores are used in Japan to hang on posts, not on the walls of a room. Some of their kitchen contrivances show the same ingenuity. For example, the stairs which we illustrate is composed of boxes fitted

with drawers, and serves at once as stairs and closet, without hanging a door, putting up shelves or creating dark, dusty and useless corners. Shelves, however, are commonly added to the boxes, and are used to hold the bedding when not in use. Those in our picture hold the



RUSTIC OPENING IN JAPANESE SUMMER HOUSE.

wooden pillows or head-rests, with their cushions of rice paper, and the folded, wadded quilts which serve for both mattress and coverlet. In the under compartment are lamps, composed of a wooden frame sliding on a stout wooden support, and with shades of paper.



BAMBOO FENCE.

THE ARCHITECTURAL LEAGUE EXHIBITION

SECOND NOTICE.

WE gave last month an account of the fourth annual exhibition of the Architectural League of New York, closed on January 12th, which was necessarily incomplete in one important particular. The work of the Committee on the Loan Exhibition of Decorative Art was not finished at the time of our going to press, and our notice of that part of the exhibition had in consequence to be postponed. It was, as we expected, one of the most interesting features of the show, the committee having succeeded in getting together numerous examples of almost every kind of work used in interior decoration, from stained glass and mosaics to Limoges enamel plaques and vernis Martin panels. The collection filled comfortably the small inner gallery, and, with the exception of Mr. Tiffany's huge unfinished cartoon, which would have looked better if skied in one of the larger galleries, it was very well hung. The work in question showed about a score of hard-featured women, with violet eyes and vermilion hair, who were supposed to personify nearly everything in the category of abstract ideas, as was shown by the inscriptions on gold disks above their heads; and it was placed in such a position as to "kill," by effect of size and violent coloring, the more modest and meritorious works on either hand. This, however, was the only serious mistake committed, the biggest of the other contributions being moderate in color and so hung as to bring order into what would otherwise be a confusion of small subjects.

These, too, were mostly finished works intended for actual use as decorations. Among them the principal were an elaborately framed figure of "Evening," by Mr. F. S. Church, very graceful in its lines and pure in color; a still more elaborately framed panel by Mr. H. Siddons Mowbray, showing a pair of damsels "Among the Blossoms" of an apple-tree, rosy as to their draperies, but somewhat brickish as to their flesh-tones; a nobly decorative winged figure, by Mr. T. W. Dewing, and the uninspiring though well-painted allegory, "Inspiration," by Edwin Blashfield, which we have followed through various exhibitions on both sides of the Atlantic. The well-studied group, "Jacob wrestling with the Angel," by Mr. Kenyon Cox, reappears; but it is painted in so low a key that it was almost lost among surrounding subjects by no means too brilliantly colored. Two life-size figures of angels, by Ella Condie Lamb, an illustration of one of which we gave in our last number, were shown in soberly colored cartoons. The background is indigo; the frame gray, with gold arabesques; the drapery dull yellow; the wings olive green. They are to form part of a reredos or altar screen. A large panel, by Mr. Henry Oliver Walker, had for its subject two nude boys feeding doves. There was an academical air about its grayish tones and firm outlines not at all out of keeping, we would observe, with its avowed decorative object. Still, we found the same artist's more finished but smaller figure, "Boy with Dove," on the opposite wall, more to our liking. The coloring of this was still very simple and subdued; but it gave a distinct color impression, which cannot be said of several works in which gaudy pigments were unsparingly used. A "Decorative Panel," by Miss Ida F. Clarke, showed some Rubens-like children playing with doves on a bank among irises. The subject was treated boldly and with good effect. A number of interesting paintings of ancient Egyptian temples were by Mr. Blashfield. "Twilight," painted by Mr. F. S. Church, was a very successful effort in the pearly key of color which this artist has been practising for some years. The young person who represents the Twilight, with a too realistic head for her shadowy draperies, brushes against a pale pink poppy as she is borne through space on the back of a white owl. It did not pretend to mean anything. It was only a dream, but a pleasant one.

It was different with the Burne-Jones-like triad, "St. Cecilia, Orpheus, Sappho," which, though equally devoid of meaning, did not seem so, the attitudes and faces being indicative of a weight of thought. The group of little medallions, intended for piano decoration, was, however, very satisfactory in composition and color. The artist is Mr. F. V. Hart. Some "Watteau" panels in vernis Martin, on a gold background, were remarkable for their bold, free treatment, the gold ground showing through everywhere; yet the little figures looked far more solid than those in the much more finished modern works of the same sort hanging close by. A small upright panel, "Decorative Treatment of Garden Pea," designed by Mr. F. Crowninshield, was the most satisfactory work exhibited by this artist. Two upright flowering stems, painted in grayish green on a blue-gray background, and loosely bound by a narrow pink braid, constituted the design, which had a very happy effect.

Two small "Cabinet Doors, painted on Ebony," artist's name not given, were models of how not to do it, the plane surface being wholly covered by gilding, so that the designs were, in reality, painted on gold, not on ebony. "The Lanterns," by Mr. Albert Moore, an English artist, whose work is seldom seen here, was a small water-color of a vivacious young lady, attired in a single long, pale blue garment, dancing on a narrow garden pathway in front of a shrubbery hung with Chinese lanterns. The treatment was flat, the light diffused so that the lanterns were almost an impertinence; but the movement of the figure was remarkably just, and the drawing both refined and correct. That Mr. Moore is above everything a decorative painter is evident even in this small study. A "Vintage Festival," by Mr. Robert Blum, was an extravaganza of color to which the composition itself lent but little interest.

The exhibition was very rich in sculptured work in wood, and in plaster models for bronze or marble. Two impressive caryatids, by Mr. Olin L. Warner, lifted up the draperies on either side the entrance. Of a number of reliefs by Mr. Theodore Baur, all good, the best was a group of dancing children, lightly bound in a tangled vine. A "Buffalo Hunt," by Mr. Edward Kemys, forced the principle of perspective treatment of relief unpleasantly. The head of the nearest horse, from any attainable point of view, looked too large for his body. Some carved wood panels, by Mr. L. Frulini, of children engaged in various sports, were of more than common merit. Of several decorative carvings by Mr. Joseph Ferrari, the same may be said. There were panels of rich Hindoo carving in teak-wood, and a model in plaster of the bronze doors for the vault of Mrs. George L. Lorillard at Woodlawn. These, of a simple classic design, were modelled by Mr. Max Schwarzott.

Of a large number of other works, embroidery, stamped leather, mosaics and inlaid wood, mostly antique, we can specify but a few. One of the most instructive was a specimen of old Roman mosaic which, whether by design or accident, was placed next under a bit of modern work in colored marbles. The Roman work, two heads, half life-size, had a very rough appearance, the bits of stone leaving many interstices filled up with

cement, while in the modern example, a small figure, the joints were so neat as to be almost indistinguishable. But the Roman artist had created his design as he worked, chipping the small blocks of stone roughly into shape and placing them in the cement as a painter places a touch on his canvas, while the modern day-laborer had only mechanically copied a very poor drawing. The difference was absolutely that between a "chromo" and the first painting of a picture by an accomplished painter. A Japanese inlaid panel of flowering plants, in various brown and yellow-colored woods, showed, on the other hand, that the utmost neatness of execution may be combined with artistic feeling. Some small Limoges enamels in white on black, inlaid into a carved oak panel forming a door for a cabinet, made a striking bit of decoration. Some "Wedgwood" plaques and similar small designs in *pâte-sur-pâte*, by Taxile-Doat, looked as if they might be so applied with good effect. A miniature of the Crucifixion, painted on amethyst, had a strange appearance of being stuck on, owing to the transparent nature of the ground. The most beautiful of the embroideries was a large Persian piece with a small floral pattern outlined in gold. Damascus window-shutters, roughly inlaid with lead and pearl, might give a hint to many an amateur.

Of the architectural designs not noticed, or imperfectly noticed in our previous article, the most important (as showing the present tendencies of the League and of our younger architects generally) were the drawings submitted in competition for the League medals. The subject was, as we have said, "A Tomb for an Illustrious Architect." Most of the designs exhibited were distinctly classic in feeling. That which obtained the gold medal showed an Ionic façade of a rock tomb and a plan for the excavated chambers, the innermost to contain the sarcophagus. The designer was Mr. James Brite, of New York. The silver medal fell to Mr. Oscar Enders, of Chicago, Ill., and the following gentlemen received honorable mention: Messrs. Julius Harder, New York; R. C. Spencer, Boston; William H. Orchard, Rochester; and Albert R. Ross, Davenport, Ia. In the entrance gallery was hung an imposing design by Messrs. McKim, Mead and White, for the new Bates Hall, Boston Public Library, and a handsome block of houses, "The S. P. Hinckley Houses," by Lamb & Rich. In the main gallery, grouped on some screens near the door, were a number of imaginative designs, showing much feeling for the picturesque, by Mr. Henry P. Kirby. The "Towers of Hotel, at Bigstone Gap, Va.," by Brunner & Tryon, with their high-pitched roofs and connecting loggias, had an effect at once novel and imposing. Some "Color Studies," by Mr. George C. Palmer, showed what might be done with painted and unpainted wood, tiles and other materials on the exteriors of country houses. A "Design for a Moorish Room," by John Du Fais, was one of the most promising sketches for interior work. The tiling of the walls in emerald green, deep blue and dark purple, was made to harmonize in a manner as admirable as unexpected with the red and gold arabesques of the vaulted ceiling. Finally, Mr. Avery's proposed "Campanile for Prospect Park Plaza," though the figures on its summit were better omitted, and Brunner & Tryon's "Memorial Library at Rutland, Vt.," each, in very different ways, were good examples of the beauty that springs from a simple, well-understood motive. There was noticeable, indeed, throughout the exhibition, a sentiment in favor of solid, sensible, expressive work, which should give much encouragement to all who believe in our architectural future.

ROGER RIORDAN.



The Needle.

EASTER DECORATION.

THE design we give this month for Easter decoration is capable of being worked out in two distinct methods. In one case the banners would be complete, and could be used in procession, and the arrangement of them, with the palm leaves and drapery, would be effected by staples fixed in the wall in the proper positions. In this case the palm leaves would, of course, be real ones, and the spears also, though these would serve as staves for carrying the banners; and the drapery, which would be a long scarf of rich red silk, would be placed after the banners were fixed in their places. This would make a most beautiful chancel decoration, supposing there to be wall space above the altar; or they might be used in any part of the church preferable. Staples, with hooks of brass where the head of each spear would rest, and a wooden socket to admit of the staves crossing, and also holding the palm branches, would be all that was needed, and might be arranged without much, if any, injury to the wall. For a new church or a chancel not much decorated this would be very suitable. The other idea is to have the whole decoration embroidered on a ground of some neutral kind—a hand-woven linen would be better than anything else. A border worked in outline, with brownish-toned crewel, would finish this dorsel curtain, and the lower edge might be fringed. The linen would need to be joined in widths first and well pressed, and then embroidered in a frame. The palm leaves should be worked in natural colors, in a bold stem-stitch, and the shafts of the spears put in with appliqué. A rich gold satin would be the best for this, couched on the one side with a brown cord. Shadow color for gold. The drapery on the left would require to be worked in rich shades of red silk, filo-floss or other pure embroidery silk, and great care would need to be taken to give the folds distinctly without heaviness. A couching of gold thread on the upper side of the shafts of the spears would probably improve them, but this can only be decided after seeing the satin placed in position. The heads of the spears must be worked with layings of gold thread stitched down with self-colored Maltese silk and outlined with brown cord to set them off the ground. The cords from which the banners hang must be of thick gold, couched in the position shown on the design. The drapery over the central banner should be of a delicate and somewhat gray blue, and the tassels depending from all the banners would be effectively worked with silk in shades of gold, and with fine gold thread introduced in the headings and also to brighten the tassel itself.

The banners themselves must each be worked separately in a frame, and afterward applied to the dorsel, and finished with a couching of thickish gold cord. The bars should be of satin appliqué, the same as the staves, with a couching of fine brown

cord on the under side and gold thread on the upper. The rings will be worked with couched gold thread; a little shading may be given by the needle with brownish silk.

The directions we give for the banners will serve equally should it be desired to work them for other purposes, only remembering the height at which they will hang if a part of this dorsel, and that a sufficiently bold treatment must be adopted. If worked as separate banners some-

in needlework by want of precision in following the outline. The whole figure should be outlined with a bronzy brown silk, making the lines of the face and hands much more delicate than the drapery. The hair may be worked in with shades of the same, not quite solid, but enough so to give distinctness at a distance. It will probably be found that split-stitch will give the most accurate line for the flesh; but an even stem-stitch will be right for the drapery. This must now be worked in with pale blue filo-floss shading to greenish grays, as giving greater distinctness. It must not be quite solid, but worked in lines of stem-stitch. The coloring must be very delicate, but distinct enough from the wings, which must be in white filo-floss, shaded with cool neutral grays. The markings on the extremities of the wings may be very distinct, a good strong gray being used; not, however, in thick lines. The stitch used may be that advised last month for the banner of St. Matthew. The color used for the outlines will probably best indicate the horizon line; but it will be easy to try the effect, before working it, by laying a thread across the silk; a good neutral blue may possibly be found still better. The outline of the sun also should be indicated in the browns and the rays then worked with shades of gold-colored silk, deepest, of course, toward the base, and toning off to pure pale gold at the ends. Very fine gold thread must be introduced among the rays worked in silk and carried quite out to the edge of the banner.

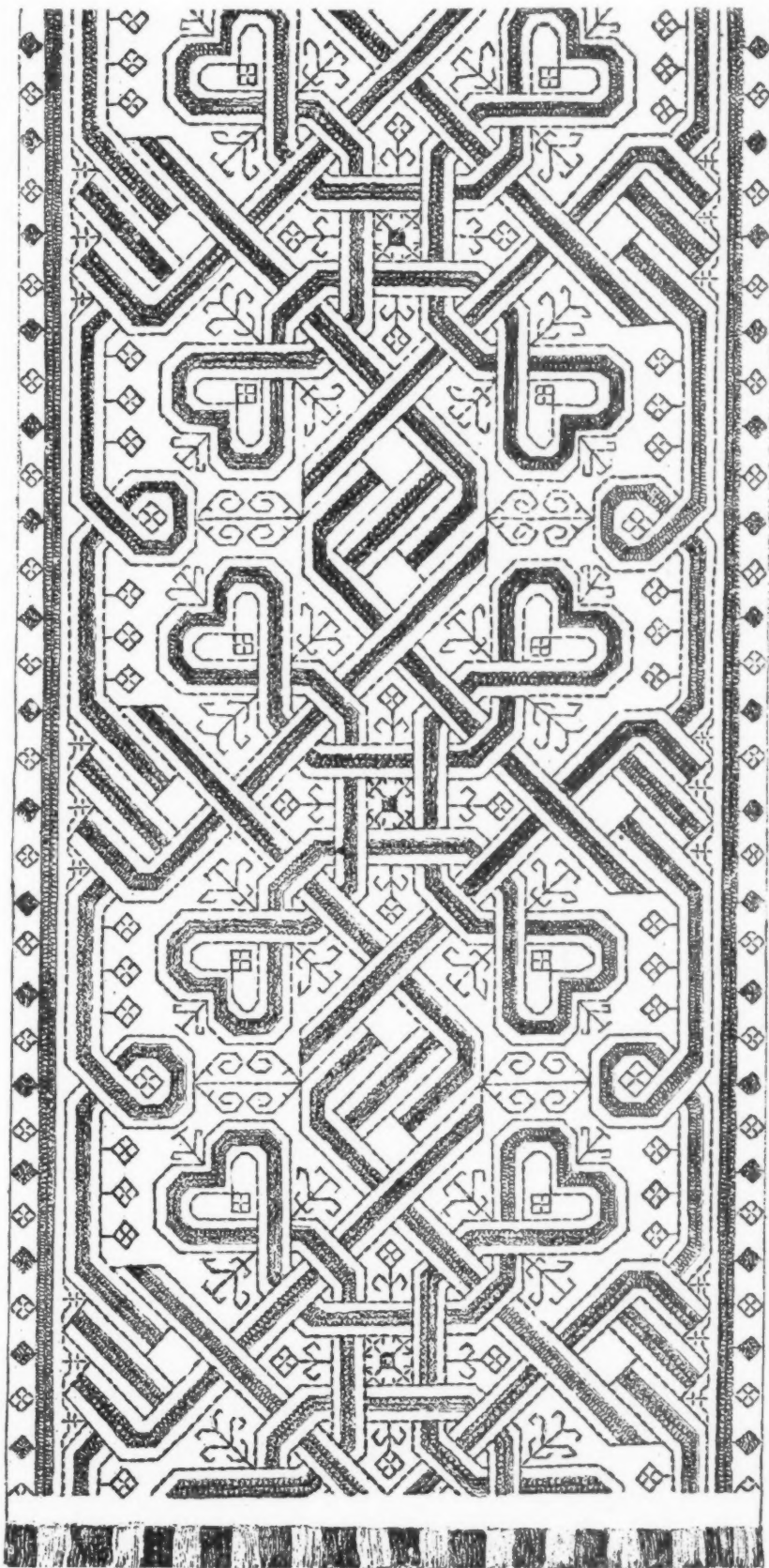
The morning star should be worked with silk and outlined with gold thread, as it will give greater softness than the metal alone would do. The lettering, "Christ is Risen," must be worked with couched lines of fine gold thread sewn down with self-color and shadowed with a line worked with gold brown silk stem-stitch tolerably strong to throw up the letters.

The banner on the left should be of a fine grayish blue, not too pale, but on no account too strong in tone. The sheaves must be carefully worked in shades of gold-colored silk, well in relief, and a little gold thread may be used to brighten it, but not too much. The lettering should be in fine couching of gold thread, but they should either be stitched with red silk, or a deep red, almost maroon, outline should be used. A fine chenille will be very effective in throwing up these mottoes. The third banner should be embroidered on red silk, seeing, of course, that it is of the same class of tone as the scarf which drapes the left banner.

The cross will be best in brick-stitch of gold thread sewn down with brown, and a cord or couched line of brown worked round both inside and outside edge. The motto in couched gold thread, as in the others, but outlined with very dark red chenille or cord.

Greater effect may be produced by using more than one shade of gold thread in the letterings, and the initial letters made distinctive by using different-colored silks in sewing them; thus, using red on the blue banner and blue upon the red one. Very strong colors may be used in those small quantities without giving any effect of gaudiness.

The materials recommended for working this design may appear to be somewhat fine and costly for so



SILK EMBROIDERY ON LINEN. ITALIAN WORK OF THE SIXTEENTH CENTURY.

what more delicacy will be required, but otherwise the treatment will be the same.

The centre banner is to be of plain white silk or poplin, which makes a very beautiful ground for fine embroidery. Very great care must be taken in drawing the angels, as it is so easy to make figures look ridiculous

by using different-colored silks in sewing them; thus, using red on the blue banner and blue upon the red one. Very strong colors may be used in those small quantities without giving any effect of gaudiness.

The materials recommended for working this design may appear to be somewhat fine and costly for so

large a piece of work; but it was with the idea that the banners should be separately used if desired. Filoselle could take the place of silk if expense is a great object, and the fine embroidery silk only be used for brightening. The palm leaves in any case would be most effective in crewel brightened in the high lights only with silk.

Full directions have been given in former numbers of *The Art Amateur* for appliqué, and for making up and finishing the banner all the details were explained last month in the description of the St. Matthew banner.

L. HIGGIN.

New Publications.

POETRY AND VERSE.

THE POEMS OF EMMA LAZARUS include, with the exception of her remarkable translations from Heine, the greater part of the life work of this gifted woman. Of her longer dramatic efforts "Admetus" and "The Dance to Death" have been highly praised by the most competent critics. In "The Crowing of the Red Cock" she displays a true lyrical enthusiasm. An uncommon breadth of mind enabled her to give equal hospitality to classic aspirations toward an ideal beauty, the Hebrew and Christian principle of equal justice, German mysticism and Celtic romance. These are not shown side by side and separately; they mingle naturally, like the blades of many different kinds of grasses that spring together to produce a perfect lawn. This, however, is not all, nor the best, that may be said of them. She says herself, in one of her prose poems, that her race furnishes the "intensive voice" of every modern nation. Her poetry, in the complexity of its motive, is simply modern poetry—but in the intensive voice. This, it seems to us, is best shown in her "Phantasies, after Robert Schumann," which translates a symphony of the composer into a series of poetic visions of an evening and a night in a quiet country place. It is not a quotable poem; its essence is in its continuous flow of thought and feeling; but, if its author had written nothing else, this should insure her an enduring place among the poets of the English language. The poems are published by Houghton, Mifflin & Co., in two volumes, beautifully printed and very neatly bound in cloth. There is a portrait of the author, and the charmingly written memoir of her which appeared in *The Century* last November is reprinted as a preface.

POET LORE, a monthly magazine devoted to Shakespeare, Browning and "the comparative study interpretation, and praise of 'the choice and master spirits' of English poetry, and the popular spread of the kindly influences of genius," is projected in Philadelphia. We understand that the realization of the idea depends upon enough persons expressing personally their desire for such a publication to justify the editors in the undertaking. Those willing to subscribe for the magazine for 1889, are requested to address "the Editors of Poet Lore," 223 South Thirty-eighth Street, Philadelphia.

SONGS FROM BERANGER, in the original metres, translated by Craven Longstroth Betts, make a pretty little volume, very tastefully gotten up and printed, published by Frederick A. Stokes & Bro. In the effort to follow the poet's capricious metres, Mr. Betts has sometimes made his sense a little foggy, as in these lines from "Le roi d'Yvetot":

"He ate four meals a day inside
His palace thatched with straw;
And, pace by pace, an ass astride
His kingdom travelling saw."

WOOD BLOOMS, by John Vance Cheney, are published in similar style by the same publishers. Readers of the monthly magazines know Mr. Cheney as a clever versifier full of ingenious conceits and subtle fancies. In the present volume he occasionally strikes a deeper note than usual with a success which is due mostly to a fine sense of poetic propriety. He skilfully avoids crossing the narrow boundary between the sublime and the ridiculous. But his best things are humorous and fantastic trifles like Brother Batchelor Batrachian, "Prodigious plain, but passing clever," or "My Castle in the Air."

LAUDES DOMINI is a collection of old and new church hymns with the music, intended mainly for Sunday-school use. There are more than three hundred hymns, many of them the property of the Century Co., who publish the book. They have been collected and arranged by Mr. Charles Seymour Robinson.

SCIENCE AND HISTORY.

THE ARYAN RACE, ITS ORIGIN AND ITS ACHIEVEMENTS, by Charles Morris, is just from the press of S. C. Griggs & Co., Chicago. Mr. Morris is of opinion that the time has come when the stock of knowledge gained by linguists, archaeologists and other scientists regarding the beginnings of the Aryan or Indo-European race might be brought together and be made available, in a connected form, by the general public. In his present work he gives us a preliminary handling of the theme, which, he modestly says, "may serve to fill a gap . . . until some abler hand shall grasp the subject and deal with it in a more exhaustive manner." We are bound to say that the book is more than a mere stop-gap; except for the need of more abundant references, it would make a capital text-book, a perusal of which, with reference to authorities, would be an excellent preparation for an extended historical course. As it is, it should be very useful to students of history, of politics, of the scientific aspects of religion, and of literature, who have not time or opportunity to

consult the original authorities on the subjects of which it treats. These include "The Home of the Aryans," which Mr. Morris places in Southeastern Russia; "The Household and Village," in which he traces the beginnings of social and political life; "The Double System of Aryan Worship," beginning in ancestor-worship and nature-worship; "The Development of Language," "The Course of Political Development," and other related matters. Mr. Morris writes avowedly as an admirer of the Aryans, so that entire impartiality in his comparisons of it with other races must not be looked for. He also assumes that its development has been almost constantly in the way of progress—an assumption which does not commend itself to a less enthusiastic mind. But, on the whole, his work is so well done that it will require no ordinary degree of knowledge and industry in whoever would supplant it. As a "stop-gap," it is likely to stop out a great deal of less careful and less conscientious work.

THE CRITICAL PERIOD OF AMERICAN HISTORY, 1787-1789, is reviewed by John Fiske in a handsome volume published by Houghton, Mifflin & Co. It contains the substance of a course of lectures given in the Old South Church in Boston in 1884, and may be said to summarize the history of the country from the close of the Revolutionary War to the adoption of the Constitution. The events of this period were, Mr. Fiske says, "germinal events," which determined the results of the present time. The work of the Federal convention he shows to be what Mr. Gladstone calls it—"the finest specimen of constructive statesmanship that the world has ever seen."

THE LIVES OF THE PRESIDENTS series, published by Frederick A. Stokes & Bro., contains William O. Stoddard's biographies of Zachary Taylor, Millard Fillmore, Franklin Pierce and James Buchanan in one volume, and of Abraham Lincoln and Andrew Johnson in the other. We have already spoken favorably of the earlier volumes of the series. These are in every way worthy to follow them. There is a good portrait with each biographical sketch, and the accounts of the lives of Taylor and Lincoln are particularly full and instructive. In the same series is published Mr. Stoddard's biography of PRESIDENT CLEVELAND, which is brought down to the date of his renomination. As it contains what is in all probability a full account of Mr. Cleveland's political career, it has a definite historical value.

THREE INTRODUCTORY LECTURES ON THE SCIENCE OF THOUGHT, delivered at the Royal Institution, London, by Professor Max Müller in March, 1887, have, with commendable enterprise, been published here in substantial book-form by the Open Court Publishing Co., Chicago. The lectures are followed by an appendix, which it will be well for the reader to peruse first, as it contains a correspondence between the author and Francis Galton, the Duke of Argyll and other distinguished scientists, in which Professor Müller is led to define his general position much more clearly than he has done in the lectures themselves. These were prepared as a sort of introduction to a larger work, and were delivered to an audience already familiar with the leading ideas involved in them. Consequently, to the general reader the author's main doctrine that thought and language are identical is apt to appear paradoxical in the absence of strict definitions of what he means by "thought" and by "language." These he supplies in Appendix XIV., in the form of quotations from Cardinal Newman and Mr. Daine; and the reader who will get over the book with these definitions in mind will find little to puzzle him, though he may think that a great deal has been excluded which is comprised in our ordinary use of these terms. There is no doubt, however, that the lectures make a most notable contribution to modern philosophy, and they are studded with luminous suggestions of value to students of languages, logic, and the allied sciences.

TRAVEL AND ADVENTURE.

ON HORSEBACK IN VIRGINIA, ETC., by Charles Dudley Warner, has in its "et cetera" its larger and more interesting portion. The first part contains a good deal of guide-book information about the present state of Virginia, North Carolina and Tennessee; but the author's faculty of word-painting and his pleasant and genial humor are much better exemplified in his "Mexican Notes," and his account of the modern "Golden Hesperides" of Southern California. This coming summer home of the rich Easterner is, at present, "The arena of the most gigantic speculation and inflation known in American annals." Brass bands heading the processions to auction sales of lots in the outlying deserts, eucalyptus saplings growing ninety feet in six years, real estate advancing four hundred per cent in six months and other wonders of the country are touched off in inimitable style. The descriptions of Mexican towns and hamlets, coffee groves and wildernesses are also very fine, and, altogether, a more entertaining book of travel has not appeared this season. (Houghton, Mifflin & Co.)

THE SOUL OF THE FAR EAST should rather be called the backbone of the Far East, and even that would be a misnomer, for it is the author's contention that the Chinese, Japanese and Koreans have no backbone to speak of. He deals chiefly with the points that are lacking in their civilization, their want of the scientific spirit, of respect for individuality, of imagination, push and energy. To prove his theory he analyzes their language, their religion and social habits, and makes an interesting though not always a strictly logical argument. His style is lively, perhaps somewhat flippant, and he places before the reader an amusing though inexact account of Far Eastern modes of feeling and thinking. (Houghton, Mifflin & Co.)

GIBRALTAR, by Henry M. Field, is a pleasantly written description of the famous peninsula, illustrated with very good wood-cuts. Mr. Field gives a long account of the great siege by the Spaniards, beginning in 1508, directly after they had lost the fortress by a coup de main. There is a lively chapter on the

town, and a detailed description of the fortifications. (Charles Scribner's Sons.)

RECENT FICTION.

THE DESPOT OF BROOMSEDGE COVE, Charles Egbert Craddock's new novel, published by Houghton, Mifflin & Co., is quite up to the standard of this deservedly popular writer. The enthusiast, Teck Jepson, who imagines the heroes of Bible history as if they had dwelt, like himself, on the slopes of the Great Smoky Mountain, and who wanders about in the forest under the inspiration of "the Spirit," is a character worth knowing. "Yes, sir," he says, "'twas tur'ble hard on Moses. I jes' know how he felt." He calls a suspected murderer "Cain," and relates his meeting with him in a curious parody of scriptural phraseology. The uncouth dialect of the mountaineers, probably looking worse in print than it sounds in actual speech, to our minds does not help the author's purpose. A little of it would have been enough to give local color; but it disposes the reader to enjoy all the more the beautiful descriptive passages, never too long, with which the tale is adorned. It ends dramatically, with the clearing up of a mystery which is propounded in the very first pages, and interest in which is cleverly maintained throughout.

TEMPLE HOUSE, by Mrs. Elizabeth Stoddard (Cassell's Sunshine Series), will please even those who may have been repelled by the hard and unsympathetic character of most of the people described in the same author's novel, "Two Men," recently reviewed in these pages. Every one will follow with interest the fortunes of Virginia Brande and Temple Gates, and will be charmed with the brave and irreverent Matt Sutcliffe and the romantic Sebastian Ford. The scene of the shipwreck, in which the latter is saved by Matt and Argus Gates, is one of the best things of its kind in English literature, and is worth reading again and again. Of the mannerisms of the author enough has been already said to warn the reader not to lay down the book because of them.

STRAY LEAVES FROM NEWPORT, by Esther Gracie Wheeler, contains one story of medium length, "Sentiment and Seaweed," and two shorter stories or sketches, "Our Boy" and "My Wife—Where is She?" besides some verses of artless fabrication. Miss Hope Ashton, the heroine of the longer story, is a young lady of an independent turn of mind, who from a yearning for a bank account of her own enters into partnership with a boy of her own age in manufacturing artistic fire-screens and mantels, he doing the carving, she the painting. Having, to the reader's surprise, succeeded in amassing two thousand dollars by this unlikely means, she turns her attention to seaweed, and induces a young farmer to make iodine out of it. (Cupples & Hurd, Boston.)

THE CHEZZLES, by Lucy Gibbons Morse, relates how the Chezzle children had to stay in Nipsit all summer, with nobody to take care of them but Captain Pepper; how they went whale-fishing and caught dog-fish; how Molly Dolan took home Mr. Chezzle's clean clothes on top of a cherry pie, and other hilarious adventures too numerous to mention. There is a dark mystery concerning some natives from Madagascar and some French doctors, which is satisfactorily cleared up at the end. (Houghton, Mifflin & Co.)

FROM MOOR ISLES, a good story of English country life, the scene being mostly in the hilly region between Lancashire and Yorkshire, is one of the latest issues of the "Leisure Moment" Series, published by Henry Holt & Co. The author is Jessie Fothergill.

THE ADMIRABLE LADY BIDDY FANE, by Frank Barrett, is a story of adventure of a sort which was a little out of fashion until Mr. Stevenson and some others revived it. The hero begins with a description of himself in the pillory; he escapes and takes passage for the Canaries, but is put ashore on a desert island, and so on through a series of happenings constantly growing more and more wonderful to a happy end. It is published in Cassell's "Sunshine Series."

BETTER TIMES STORIES, by the author of Margaret Kent, are published in handsome style by Ticknor & Co. There are half a score short stories of English, American and German people, well written and entertaining. Among the best are "A Pair of Silk Stockings" and "The Tragedy of Dale Farm."

THE GUNMAKER OF MOSCOW, an old-time romance by Sylvanus Cobb, Jr., is republished by Cassell & Co. in their series of "Choice Fiction." It is a tale of a sort that pleases a not too refined literary taste. In their "Rainbow" series the same publishers issue "The Silver Lock and other Stories by Popular Authors," whose names are not given. The stories are short and numerous, and may help one to spend several odd half hours agreeably.

THE PECKSTER PROFESSORSHIP, by J. P. Quincy (Houghton, Mifflin & Co.), is called on the title page, "An episode in the history of psychical research." A Boston professor of osteology, who comes to believe that the existence of soul can be experimentally demonstrated; his wife, a lady whose organization is peculiarly open to ghostly influences; a sceptical doctor and a wavering and impressionable rector attempt a crucial experiment on the person of Mr. Peckster, descendant of the founder of the chair which the professor occupies. It fails because the doctor restores the subject to health. Up to this point the story is cleverly constructed, and there is not too much of the marvellous. The interest is, as it ought to be, in the characters themselves rather than in the result of their undertaking. It might end here; but, probably because more matter was needed to fill out a volume of the usual size for a cloth-covered novel, five more chapters were added which certainly accomplish nothing else that any one can consider desirable. They convert what might have been a very good short story into a rather tedious novel.

AROUND THE GOLDEN DEEP is a novel of life in the Sierras, having for heroine a village schoolmistress, and in other respects unlike the conventional far Western romance. The "Golden Deep" is an old mine, in an abandoned tunnel of which Edward Dennet and Mabel Willis do their courting, and in which they find wealth as well as love. The author is Mr. A. P. Reeder, and the publishers are Cupples & Hurd.

THE COURT OF CHARLES IV. is a romance of old Spain, full of incident and local color. The author, B. Perez Galdos, is already well known to American readers by his novel "Gloria," which has been universally praised. The present work, like that, has been translated by Clara Bell, and the American edition, revised and corrected, is published by Gottsberger.

MISCELLANEOUS.

FLOWERS AND FRUIT, from the writings of Harriet Beecher Stowe, have been collected and arranged by Abbie H. Fairfield and published by Houghton, Mifflin & Co. There are nine chapters of extracts about such themes as "Nature," "Woman," "The Inner Life," each remark neatly docketed with a sub-heading in small type, such as "Sympathy," "Self-Deception," "Soul-Communion," and running to 192 pages.

PICTURES of the White Mountains and of Mt. Desert, Newport, the Catskills, and John Bunyan's birth-place, with poetical selections more or less appropriate, are published in little books by Obpacher Bros., of Munich and New York. The pictures are in colors, and some of them are very pretty. The same firm publish in similar style a book of snow scenes, a calendar with the flowers of the months, "Twilight Reveries," "Rays from Liberty's Torch," and "Two Little Japs' Strange Adventures."

THE HUMAN MYSTERY IN HAMLET is an attempt by Mr. Martin W. Cooke to solve the problem of the play by what he considers to be a new theory. The struggle of the natural man under supernatural law he takes to be the theme of the play. He illustrates this theme by passages from the play and parallel passages from Sophocles and Euripides, and draws the conclusion that Shakespeare's purpose in the play was to portray the spiritual side of man's life in this world, which does not seem to us very new or very instructive. Published by Fords, Howard & Hulbert.

EMBROIDERY AND LACE, a history of their manufacture, going back to the earliest period, has been translated from the French of Ernest Lefebvre, by Alan S. Cole, and is published by J. R. Lippincott Co. The engravings of the French edition are reproduced, and the translator has added several new ones to illustrate additional matter about ancient Greek embroideries and modern Irish laces. In general appearance, also, the book is an improvement upon the original edition.

MR. FREDERICK KEPPEL publishes with his sixth catalogue of rare etchings and engravings a number of heliographic reductions, which reproduce in miniature the general effect of their originals, and should be a great help to buyers at a distance in making their selections.

THE BIRDS' CHRISTMAS CAROL, by Kate Douglas Wiggin, is a story of a sick girl, who, living near a church, was much amused by the singing of the choristers, so that finally they got to singing especially for her. There may not seem to be much in the story, but there is much in the telling of it. It is one thoroughly appropriate for the season. (Houghton, Mifflin & Co.)

MOONLIGHT LANDSCAPE (COLORED SUPPLEMENT NO. 1).

In painting this study, after sketching in the general features of the landscape, begin with the sky. For this use cobalt, white, a little light cadmium, madder lake and a very little ivory black. The moon is painted with a little light cadmium and silver white, qualified by a little black. The occasional light touches in the cloudy sky are made with white, yellow ochre and a little madder lake. For the opalescent tones of the distant mountains use yellow ochre, white, madder lake, a little cobalt or permanent blue, and a very little ivory black. For the green foliage use permanent blue, white, cadmium, vermillion and ivory black, adding raw umber and burnt Sienna in the shadows. The earth of the banks is painted with bone brown, white, a little yellow ochre and burnt Sienna, adding ivory black in the darker touches. The trunks of the trees should be lightly touched in with a small flat pointed sable brush, using bone brown, burnt Sienna and a little ivory black. The water is painted with permanent blue or cobalt, white, madder lake and raw umber. A very little ivory black may be added in the distance. Use a flat bristle brush for this, and while wet drag the colors crosswise to give the effect of water. Put the paint on thickly in the first painting, and use a little turpentine with the colors. After this use Devos's poppy oil as a medium, though very little is needed. The brushes necessary are flat bristle brushes from one fourth to one-half an inch wide, and flat sables Nos. 5 and 7. When finished and dry, if the picture is painted on canvas, use Soehnle Frères' French Retouching Varnish.

CUP AND SAUCER (COLORED SUPPLEMENT NO. 2).

THIS is the first of a series of five colored plates of a similar character, showing the application of various kinds of ferns to china decoration in both conventional and semi-conventional treatment.

Begin by copying carefully the figures with a hard lead-pencil on fine white china. The general tone of the ground should be put in first; for this use a very thin wash of apple green, or any other of the light greens which will give the proper tone. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia. The gilding may be replaced by sepia if preferred, although the effect with the gold will be far more effective. The gold tracery should be very carefully put on; use for this a very small pointed brush. Some persons prefer to have the gilding done by the professional workers who attend to firing the china.

Correspondence.

NOTICE TO TRANSIENT READERS.

Readers of *The Art Amateur* who buy the magazine from month to month of newsdealers, instead of forwarding their subscriptions by the year, are particularly requested to send AT ONCE their names and addresses to the publisher, so that he may mail to them, for their information and advantage, such circulars as are sent to regular subscribers.

BUREAU OF HOME DECORATION.

ARRANGEMENTS have been perfected for furnishing readers of *The Art Amateur* with the best practical assistance in house decoration, upon the following terms, payable in advance: Furnishing sample colors for exterior painting of a house, \$5. Furnishing sample colors for tinting walls and ceiling and for

painting wood-work, with directions regarding carpets and window draperies, \$5 per room.

Furnishing sample colors for tinting cornice and ceiling, and patterns of paper hangings for frieze and wall, with samples of proper materials for window draperies and portières, and sample of carpet, where rugs are not used, with full directions as to arrangements, \$10 per room.

For bachelors' apartments, or a small "flat," of say seven rooms, sample colors will be furnished for walls, ceilings and wood-work, and general directions given as to floor coverings and window draperies, for \$25.

For the highly ornate or elaborate decoration and furnishing of single rooms, such as drawing or dining-rooms in city residences, or where a special or distinctive treatment is desired, designs, specifications and estimates will be furnished, with competent superintendence, if required, the charges in each case to be proportionate to the service rendered.

For the furnishing and decoration of large or expensive "flats," where considerable outlay is contemplated, special charges will be made, based upon the requirements of the work.

Should it be desired, we can supply furniture, Oriental rugs and carpets, ornaments and bric-à-brac—indeed, everything required to carry out a scheme of artistic decoration, whether for a single room or an entire house.

In such cases we will, as far as possible, send patterns and samples, with price attached, and when the quantity of a material required is determined upon, a post-office order or draft to pay for the same must invariably be sent with the order to buy. This purchasing department is conducted for the convenience of our readers, and it must distinctly be understood that we can incur no pecuniary risk in the matter.

BUREAU OF ART CRITICISM AND INFORMATION.

THE *Art Amateur* has decided, in response to urgent demands from many subscribers, to establish a department where drawings, paintings and other works of art will be received for criticism. A moderate fee will be charged, for which a personal letter—not a circular—will be sent, answering questions in detail; giving criticism, instruction, or advice, as may be required, in regard to the special subject in hand.

It is the intention of *The Art Amateur* to make this department a trustworthy bureau of expert criticism, and so supply a long-felt want, as there is now no one place in this country where disinterested expert opinion can be had on all subjects pertaining to art.

Amateurs' and artists' work will be received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings, and objects of art of all kinds will be not only criticised, but classified and valued, if desired, at current market prices.

SCALE OF CHARGES:

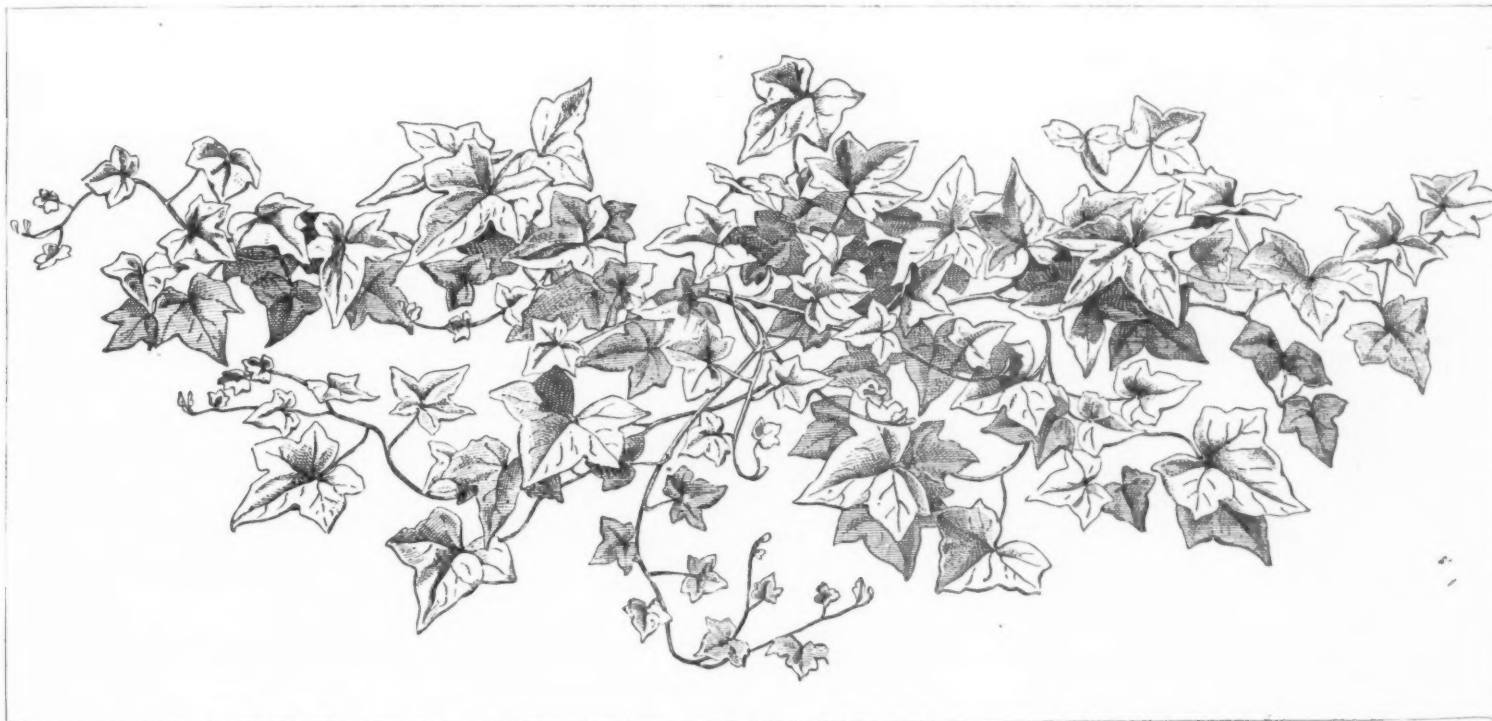
Price for criticism of single drawings.....	\$3.00
For each additional one in the same lot.....	1.00
Price for criticism of single painting (either oil or water-colors).....	4.00
Each additional painting in the same lot.....	1.00

N.B.—No more than six paintings are to be sent at one time.

All risks must be assumed and all transportation charges must be paid by the senders.

All fees must be paid in advance.

More complete details as to the fees for opinions regarding old and modern paintings and other objects of art will be given upon application to the editor of *The Art Amateur*. In writing, a stamp should be enclosed.



STUDY OF IVY GROWING ON A WALL. PUBLISHED FOR R. J., NEWARK, N. J., AND OTHERS.

CHINA PAINTING QUERIES.

B. T., Lowell, Mass.—The Venetian bead-stringer given last month is a subject well suited for painting on a china panel. The scheme of color may be as follows: Sky-blue skirt, crimson shawl, yellow rose in the hair, white sleeves, stockings and tray for beads, shoes black and gold. Use Lacroix colors. Begin by putting a tint over the background of ultramarine and neutral gray mixed; add some tinting oil to the colors, and blend with pouncer up to the outline of the figure. For the skirt use ultramarine with a little emerald green in it; shade with the same and a little neutral gray. Mark the pattern on the dress with neutral gray; for the shawl use carmine and purple No. 2; shade the white with neutral gray, leaving the china for the high lights. For the rose use ivory yellow, with a little red brown in the centre. For the shoes lay ivory yellow all over except on the black tips; then mark the design in with black. Shade the chair with sepia and neutral gray. This design will probably require two firings to work it up properly, but it is possible to make one firing suffice.

O. M. B., Bordentown, N. J.—The "paste" for raised figures or designs on china can be bought of Sartorius & Co., 12 Barclay Street, New York. It is a yellowish powder, which has to be mixed with a little fat oil and turpentine—just enough to make a thick paste. The paste can be applied again and again until it is sufficiently raised upon the china. It must be fired before the gold is applied. The price is 25 cents a bottle. A moist water paste, price 30 cents a bottle, is also sold; it is to be mixed only with water or megilp. The result is the same on the china.

A THREEFOLD SCREEN.

THIS design, published to meet the wants of several subscribers, will look best painted with oils on canvas of very coarse grain. For this sort of decorative work such canvas is most effective, and it gives a feeling of atmosphere difficult to obtain on smooth canvas, which has little or no "tooth." First lay in the sky on all three panels, to insure their being of the same tone throughout. Do not lay the color on too thickly; in such a case there is a risk of the design looking heavy when painted in over the sky. For the sky use cobalt, with a little emerald green and white. Quite at the top add more white, and a little yellow ochre toward the middle; and near the horizon introduce a little cadmium and rose madder. This will give a sunset effect and form an agreeable contrast to the purple fleur-de-lis, or flags, as they are commonly called. A few fleecy clouds can be introduced if desired.

For the cat-tails, which should be of a rich yellowish brown, take burnt umber, burnt Sienna and yellow ochre. Drag over the lights a little gray, composed of cobalt, ivory black and white. The leaves must be varied in tint, some much yellower than others. For a cool gray green, mix cobalt, yellow ochre and white; for a yellow green, mix pale lemon, chrome, emerald green and white, with a dash of raw Sienna in it. For a dark green, take Antwerp blue and raw Sienna; in the very darkest parts a touch of burnt Sienna and indigo. The cat-tails in the centre panel, being farther back in the picture, must be altogether grayer and

the flower. At the back of a green leaf a little black may be added to lower the tone. On the top of the dark leaves touch in a little chrome and white. For the foliage and the arrow-heads in the foreground the greens already mentioned may be used. Paint the sandy bank with raw umber, yellow ochre, black and white. Add a touch of rose madder. Drag a little cobalt over the lightest parts. The water in front must reflect the blue sky; as it recedes it must be much grayer in tone. The distant reeds are gray and faint in tone.

The kingfishers must be painted very brilliantly; they give life and interest to the whole scheme. Shade them broadly with raw umber only to begin with; then mix separately some cobalt and white, and emerald green and white. Load these colors on alternately. In the lightest parts here and there introduce a touch of lemon yellow. In the half tones and darkest parts paint in Antwerp blue, raw Sienna and emerald green separately. For the yellow marking under the eyes and on the breast use cadmium and a little rose madder. The birds must be painted crisply and with decision. The only way to make them effective is by applying the tints separately as directed, instead of mixing them on the palette.

A SPECIMEN PRIZE CLUB.

To the Publisher of The Art Amateur.

DEAR SIR: All my prize periodicals have come. Thank you heartily. Getting up the club was only a pleasure, so I feel vastly more than repaid. All my fifteen subscribers express themselves delighted with The Art Amateur, so we're all happy.

Yours very truly,

KATE KAUFFMAN.

SPRINGFIELD, O., 138 W. North St.

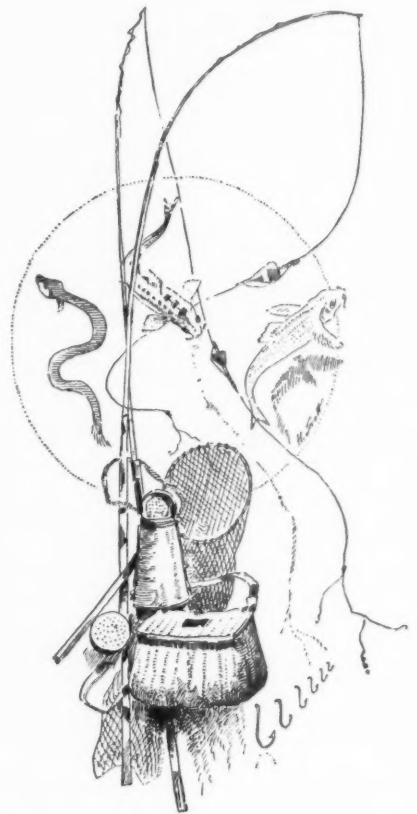
A POLISH FOR CARVED WORK.

S. T., Boston.—No person of taste would think of varnishing fine carved work. A polish may be given by using a mixture of half a pint of linseed oil, half a pint of old ale, the white of an egg, 1 oz. of spirits of wine, 1 oz. of spirits of salts, shaking it well before using. A little is applied to the face of a soft linen pad, and lightly rubbed for a minute or two over the article to be restored, which must afterward be polished off with an old silk handkerchief. The mixture will keep any length of time if properly corked.

THE STUCK DESIGN.

S. P., Boston.—The quaint little design by H. Stuck, published in The Art Amateur last month, may be used in many ways. It would make a charming hand screen painted on silk, satin or bolting cloth. It would serve for a blotting book; on wood or celluloid it would look well painted on one side of a mirror, allowing the spider to appear on the frame. To paint it on silk, satin or bolting cloth, use water-colors. Put the little figure in with Chinese white mixed with a very little scarlet vermilion; shade with raw umber mixed with a little rose madder. For the dark hair, use Vandyck brown. Paint the cushion turquoise blue with cobalt and emerald green. Put a coating of

No attempt should be made to work the painting up; it should be put in boldly and simply after the manner of decorative work. Much the same treatment may be followed on the other materials mentioned.



DECORATIVE PANEL FOR AN ANGLER'S CLUB. BY HENRI SCOTT.

SUNDRY QUERIES ANSWERED.

J. S., Newark, N. J.—Your pen drawing of "A Miner's Home in Wyoming Valley" gives a remarkably clear idea of the subject, considering that it is evidently by an unpractised hand; but we should deceive you if we did not say frankly that it has no artistic value. We may add that one who observes no closely as you evidently do might feel sure of success under proper tuition and with serious application.

ERRATUM.—In Mr. Pitman's article, on page 18, of the December number of The Art Amateur, the lower central illustration was inadvertently misplaced. The conventional arrangement of leaves should have been shown in a vertical position and the word "horizontal" omitted from the title.

J. M. F., Newark, N. J. Your request for "a baby's face" (in color), younger than "Little Rosebud," will be complied with as soon as possible.

S. S. P., Riverside, Cal.—A study of a sleeping cat will be included among the colored plates of the year.

A. W. H., Columbia, S. C.—We do not deal in paintings. Send particulars concerning your "genuine Vandyck portrait" to any of the art dealers whose advertisements you will find in our columns.

A. C. W., Plattsmouth, Neb.—No "fixing" is necessary; but varnish protects the canvas and brings up the colors which may have sunk.

SUBSCRIBER, Orange, N. J.—There are two places for selling artist's work of the kind you name that bear the name "Women's Exchange"; but they are quite distinct enterprises. One is in Fifth Avenue (the original one, we believe). There is a small yearly subscription to pay at both.

J. E. S.—(1) The name of the painter "Couture" is pronounced "Coo-ture," with the accent on the last syllable. (2) His "method" is highly esteemed. (3) Send to Soule & Co., Boston, Mass., for catalogue. They make a specialty of photographs "after the best masters."

E. G. Y., Chatham, Ont.—It is possible that your "dozen plain white plates that have been used very little" might do for painting on; but china that has been in use, as a rule, is not available for the purpose.

H. P., Pittsburgh, Pa.—The fixative is used by blowing a fine spray over the drawing, as perfumes are diffused through an atomizer. It may be necessary to repeat the operation several times, waiting each time for the paper to dry.



CONTINUOUS DESIGN FOR PANELS FOR A THREEFOLD SCREEN.

(PUBLISHED FOR B. T., CHARLESTON, S. C.; H., TROY, N. Y., AND OTHERS.)

less strong in tone. For the flags make the dark leaves very rich and velvety. Antwerp blue and crimson lake put on alternately, quite pure in the first instance, with a little white added on the lights, will give the exact effect required. In the dark leaves red should predominate. The lighter leaves must be bluer in tone. The same colors mixed with a great deal of white will serve for

Chinese white over it first, and allow it to dry before applying the color. Do the same with the foliage. Paint the foliage in delicate greens and make the stems a reddish brown. It would have an excellent effect to paint the frame of the mirror and the shield in metallic gold and the spider's web in silver. The device on the shield may be done in the natural coloring of a pomegranate.

A. E. D., San Francisco, writes: "Can you tell me what process is used to take the color out of blue denim? I have seen some that was all white; but what I most desire is to make the white markings on the blue. I have an idea it is done with an acid, and have made several experiments; but they have been failures. Some denim shown here recently had a design 'etched' (if I may use the term) in white on the blue."—In reply to A. E. D., we would say that, from the description of the goods, we recognize them as those made for "The Associated Artists," New York. We regret that we cannot give the desired information. Mrs. Wheeler, the head of the firm, assures us that she does not know the process herself. It is a trade secret, jealously guarded by the manufacturers.

S. A., Trenton, N. J.—A light delicate green is favorable to all fair complexions which are deficient in rose, and to which more may be imparted without objection; but to complexions already too red, it is not so favorable, nor to those which have a tint of orange mixed with brown, because the red added to this tint by the green will appear of a brick-red hue. In this case a dark green will be less objectionable than a delicate green.

ETCHING ON CHINA.

H. F., Boston.—One of the best grounds for etching on china or earthenware is the following: Melt beeswax in turpentine, then strain it through fine silk; let it be perfectly fluid; to this add about one sixth of the quantity you have of the fluid wax to black Japan or Japan varnish, varying the quantity of "Japan," according to the heat of the weather, allowing more if it is hot, and less if it is cold. The manner of laying on this

ground will vary according to the shape of the article, whether it be a flat tile or plaque, or a vase or other moulded shape. Before laying on the ground, it is necessary that all the other parts of the tile or vase should be protected from the action of the acid.

HINTS FOR BEDROOM DECORATION.

SIR: Will you kindly give suggestions for furnishing a bedroom, the furniture to be in cherry? Would blue look well with it? If so, what shade? What color should predominate in the carpet? Would it be best to have the walls tinted, or have some more elaborate decoration? What would you suggest in the way of a scarf for bureau or wash-stand? What kind of screen would be in keeping with it all?

E. K., Bethlehem, Pa.

Bright blue would be inappropriate. "Old blue" or "peacock" would produce a pleasing result. Dark wine-color or one of the two above recommended shades of blue should predominate in the carpet. Tint the ceiling a light yellowish shade of terracotta, and paper the walls to match, in its tints, the furnishing of the room. There should be a large patterned frieze at least two feet deep. The paper for the main wall should have a small-patterned "all-over" design. Turkish towelling, with embroidered borders, makes the best scarf for a bureau or wash-stand. A cherry-wood screen, with panels of cretonne to match the wall paper, would be in good taste.

READER, New York.—Bedroom walls covered with chintz, stretched tightly in panels, are clean and pretty, but the panels must be arranged so as to allow of being easily taken down and cleaned. You can, however, have your walls papered ex-

actly in imitation of chintz, if you prefer it, to match the chintz of your bed-hangings and furniture covers. Fr. Beck & Co., Seventh Avenue and Twenty-ninth Street, make a specialty of supplying chintz and chintz papers to match it.

AMATEUR FURNITURE PAINTING.

S. T., Topeka, Kas.—The painting of delicate little articles of furniture, if properly managed, may be a domestic occupation without appreciable annoyance. If possible a room not otherwise in use should be chosen; and the work should be carried on with as little movement as may be, to prevent the dispersion of dust, which falling upon the paint when wet, would greatly mar its smooth surface. The object to be decorated should be conscientiously rubbed to a glassy smoothness with sand-paper and brown paper. The paint, to suit the sensitive artist, should be picture oil-paint, sold in single, double and treble tubes; turpentine must be gradually mixed in, until the paint is of the consistency of thin cream, when it may be laid on thinly with variously-sized soft brushes, avoiding streaks, blots or smears. After a coat of paint has been effectually applied, ample time for drying, in perfect stillness, should be given; then should follow a patient rubbing down with soft paper, to ensure smoothness. This process should be repeated until the artist is satisfied with the depth and soundness of color. Delicate little diapers or other decorative ornaments may at last be executed in harmonious colors, and when the work is perfectly hard and dry, a coat of the best hard white varnish should be quickly applied. Good shades of suitable greens for furniture may be gained by differently mixed quantities of middle-green lake, chrome, black and white.

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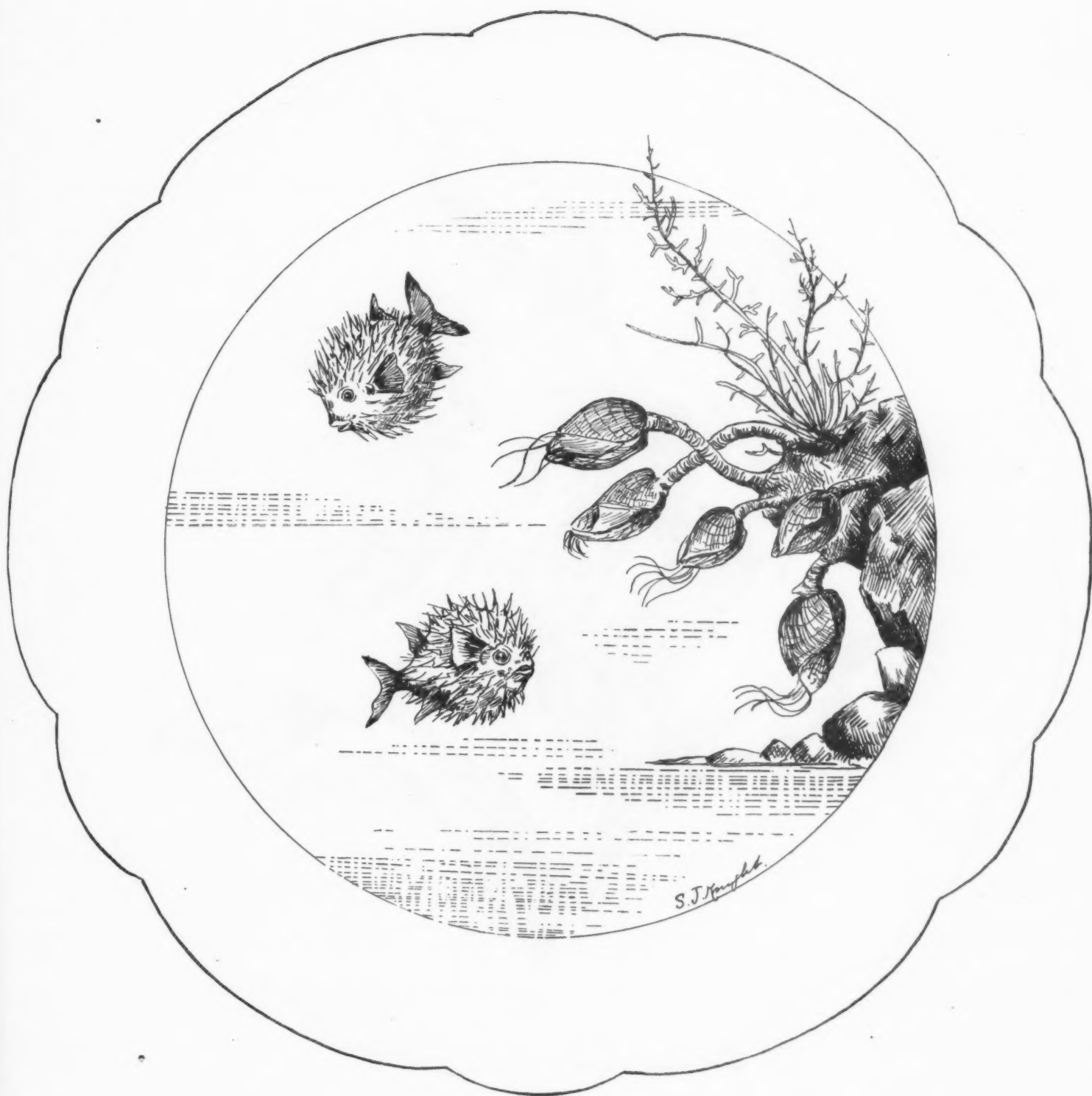


PLATE 727.—DECORATION FOR A FISH PLATE.

THE LAST OF A SERIES OF TWELVE.

By S. J. KNIGHT.

(For directions for treatment, see page 58.)



Supplement to The Art Amateur.

Vol. 20. No. 3. February, 1889.



PLATE 724.—DECORATION FOR A PLATE. Orchids.

THE FOURTH OF A SERIES OF TWELVE.

BY S. J. KNIGHT.

(For directions for treatment, see page 53.)

